

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3027.

SATURDAY, OCTOBER 31, 1885.

PRICE
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EVENING LECTURES TO WORKING MEN.—**NORMAL SCHOOL OF SCIENCE AND ROYAL SCHOOL OF MINES.**—THE FIRST COURSE, consisting of Six Lectures on "Common Plants and How They Grow," by Dr. D. H. SCOTT, M.A., will be delivered at the Museum of Practical Geology in Jermyn-street, S.W., commencing at 8 o'clock, on MONDAY, November 9th, 1885. Tickets may be obtained by Working Men only, on application at the Museum, on MONDAY EVENING, November 2nd, from 6 to 10 o'clock p.m. For the Course, 6d. Each applicant is requested to bring his name, address, and occupation written on a piece of paper, for which the Ticket will be exchanged.

SOUTH PLACE CHAPEL, FINSBURY.
FREDERICK HARRISON, M.A., will deliver a DISCOURSE on SUNDAY MORNING, November 1, 1885. Subject: "Politics and a Human Religion." Service at 11.15 a.m.

NEWTON HALL, Fetter-lane, E.C.—POSITIVIST SOCIETY.—SUNDAY, November 1, at 8 p.m., Dr. KAINES on "The Higher Life." Free.

THE SHORTHAND SOCIETY.
The FIRST MEETING of the FIFTH Session will be held on WEDNESDAY, November 4th, at 8 p.m. prompt, at 55, Chancery-lane (first door). A Paper, entitled "Principles hitherto used in Shorthand," will be read by Mr. R. FOCKNELL, the President. For cards of admission apply to Mr. H. FOSTELL, Hon. Sec. 44, Imperial Buildings, Ludgate-circus, E.C.

MR. HENRY BLACKBURN'S LECTURES.—MR. HENRY BLACKBURN, Editor of "Academy Notes," will continue his Popular ART-LECTURES on his return from America in JANUARY NEXT.—Particulars and Dates from Messrs. WATSON, 513, High Holborn, W.C.

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SATURDAY, OCTOBER 31, '85.

CONTENTS.

SIR HENRY MAINE ON POPULAR GOVERNMENT	563
THE HISTORY OF NORFOLK	64
ALEXANDRE DUMAS	565
SERVICES OF CIVILIANS IN THE MADRAS PRESIDENCY	566
LETTERS FROM THE MAYOR OF LONDON	566
NOVELS OF THE WEEK	567
CHRISTMAS BOOKS	568
LIBRARY TABLE—LIST OF NEW BOOKS	569
CHRISTIANITY; THE BATTLE OF MONS BADONICUS; THE 'DICTIONARY OF NATIONAL BIOGRAPHY'; THE NEW PUBLISHING SEASON	570-571
LITERARY GOSSIP	571
SCIENCE—NARRATIVE OF THE VOYAGE OF THE CHAL- LENGER; ASTRONOMICAL NOTES; ANTHROPOLOGICAL NOTES; SOCIETIES; MEETINGS; GOSSIP	573-575
FINE ARTS—RAPHAEL; MINOR EXHIBITIONS; NEW PRINTS; GOSSIP	575-578
MUSIC—WEEK; GOSSIP	578-579
DRAMA—WEEK; LIBRARY TABLE; GOSSIP	579-580
MISCELLANEA	580

LITERATURE

Popular Government: Four Essays. By Sir Henry Sumner Maine, K.C.S.I., LL.D. (Murray.)

SIR HENRY MAINE is so great an authority on ancient institutions, political, legal, and social, that his opinions on modern developments or perversions of those institutions, and on questions connected therewith, cannot fail to be worth hearing. With all respect, however, it may be said that he appears to be a better interpreter of the past than of the present. No one can blame him for protesting angrily against what he regards as mischievous in the political tendencies of the day, and his complaints are especially worth heeding by those who least agree with him; but his arguments are weakened by a lack of that scholarly thoroughness and that philosophical caution which he has taught us to expect from him. If he felt it his duty to offer a cynical protest against what he regards as the pernicious follies of contemporary statesmen, he would have done more really useful work, and would at the same time have better consulted his own dignity, by producing something more solid than the incomplete series of pamphlets which he has issued in the hope of obtaining, as he says, "a larger audience than could have been expected for a dissertation on abstract and general politics which had little bearing on the eager controversies of party." Sir Henry Maine is more skilful in abstract dissertation than in party controversy, and had he kept within his old lines he need have been in no fear of getting but a small and inattentive audience.

The purpose of these four essays is to warn the English people of the risks they run in yielding to the democratic craze which has been growing for nearly a hundred years, and to urge them, if they must yield, to do so as discreetly as possible. Using the term "democracy" in its proper sense, which John Austin defined as "a form of government, that is, any government in which the governing body is a comparatively large fraction of the entire nation," Sir Henry Maine very justly points out that government by the many is in the nature of things a much more complicated business than government by the few—that is, aristocracy or oligarchy; or government by one—that is, monarchy. His clearly

implied preference for monarchical or oligarchic systems of government, moreover, does not blind him to the fact that democratic systems are now all but inevitable. It is because they appear to him inevitable that he is anxious for them to be shaped and controlled as judiciously as possible. There is good material here for a treatise on political science, which Sir Henry Maine ought to be able to write very wisely and instructively. As it is, he plays too much with his subject in three desultory and disjointed articles on 'The Prospects of Popular Government,' 'The Nature of Democracy,' and 'The Age of Progress.' These articles but inadequately lead up to the conclusion which, strange to say, is set forth in the essay on 'The Constitution of the United States,' a notable and very suggestive panegyric of American Republicanism, as a great advance in statesmanship on anything that English Radicals have as yet proposed.

Sir Henry Maine sorrowfully admits that the French Revolution of 1793, breaking down the *ancien régime*, set a fashion of experimenting in democracy which has been followed, more or less successfully, in every European country except Russia and Turkey. His first effort is to show that these experiments have been nearly always more abortive than successful. He reminds those who believe in popular government that in France, where the innovation, so far as modern nations are concerned, began, there have been three revolutions effected by mobs, three by national armies, and three by foreign invasions. And in illustration of the dangerous instability of popular administrations he refers to the recent history of Spain, Germany, Austria, and other countries, including the Spanish-American communities. It is, he insists, "a fact, to be considered in the most serious spirit, that since the century during which the Roman Emperors were at the mercy of the Prætorian soldiery, there has been no such insecurity of government as the world has seen since rulers became delegates of the community."

"Is it possible to assign any reason for this singular modern loss of political equilibrium? I think that it is possible to a certain extent. It may be observed that two separate national sentiments have been acting on Western Europe since the beginning of the present century. To call them by names given to them by those who dislike them, one is Imperialism and the other is Radicalism. They are not in the least purely British forms of opinion, but are coextensive with civilisation. Almost all men in our day are anxious that their country should be respected of all and dependent on none, that it should enjoy greatness and perhaps ascendancy; and this passion for national dignity has gone hand in hand with the desire of the many, ever more and more acquiesced in by the few, to have a share of political power under the name of liberty, and to govern by rulers who are their delegates. The two newest and most striking of political creations in Europe, the German Empire, and the Italian Kingdom, are joint products of these forces. But for the first of these coveted objects, Imperial rank, great armies and fleets are indispensable, and it becomes ever more a necessity that the men under arms should be nearly coextensive with the whole of the males in the flower of life. It has yet to be seen how far great armies are consistent with popular government resting on a wide suffrage.

No two organisations can be more opposed to one another than an army scientifically disciplined and equipped, and a nation democratically governed. The great military virtue is obedience; the great military sin is slackness in obeying. It is forbidden to decline to carry out orders, even with the clearest conviction of their inexpediency. But the chief democratic right is the right to censure superiors; public opinion, which means censure as well as praise, is the motive force of democratic society. The maxims of the two systems flatly contradict one another, and the man who would loyally obey both finds his moral constitution cut into two halves. It has been found by recent experience that the more popular the civil institutions, the harder it is to keep the army from meddling with politics. Military insurrections are made by officers, but not before every soldier has discovered that the share of power which belongs to him as a unit in a regiment is more valuable than his fragment of power as a unit in a constituency. Military revolts are of universal occurrence; but far the largest number have occurred in Spain and the Spanish-speaking countries. There have been ingenious explanations of the phenomenon, but the manifest explanation is Habit. An army which has once interfered with politics is under a strong temptation to interfere again. It is a far easier and far more effective way of causing an opinion to prevail than going to a ballot-box, and far more profitable to the leaders. I may add that, violent as is the improbability of military interference in some countries, there is probably no country except the United States in which the army could not control the government, if it were of one mind and if it retained its military material."

That is the first of the dangers that Sir Henry Maine sees in modern schemes of popular government. Among the others on which he enlarges—and this is one that, he urges, has especially shown itself in England and the United States, where militarism is less dominant—is the power given to "the wire-puller." "Wire-pulling" he finds in all the modern efforts to divert party rules into the shibboleths of cliques—in the plans "to give importance to a body of commonplace religionists by persuading them to wear a uniform and take a military title," and such like, no less than in political affairs. He recognizes the evil of "taking sides" thoughtlessly in the old Guelph and Ghibeline faction times, but he foresees far greater evil in the modern schemes for diverting into dangerous channels all that was tolerable or excusable in the old arrangement of parties:—

"In the long-run, these contrivances cannot be confined to any one party, and their effects on all parties and their leaders, and on the whole ruling democracy, must be in the highest degree serious and lasting. The first of these effects will be, I think, to make all parties very like one another, and indeed in the end almost indistinguishable, however leaders may quarrel and partisan hate partisan. In the next place, each party will probably become more and more homogeneous; and the opinions it professes, and the policy which is the outcome of those opinions, will less and less reflect the individual mind of any leader, but only the ideas which seem to that mind to be most likely to win favour with the greatest number of supporters. Lastly, the wire-pulling system, when fully developed, will infallibly lead to the constant enlargement of the area of suffrage. What is called universal suffrage has greatly declined in the estimation, not only of philosophers who follow Bentham, but of the *a priori* theorists who assumed that it was the inseparable accompaniment of a Republic, but who found that in practice it was the natural basis of a tyranny. But extensions of the suf-

frage, though no longer believed to be good in themselves, have now a permanent place in the armoury of parties, and are sure to be a favourite weapon of the Wire-puller. The Athenian statesmen who, worsted in a quarrel of aristocratic cliques, 'took the people into partnership,' have a close parallel in the modern politicians who introduce household suffrage into towns to 'dish' one side, and into counties to 'dish' the other."

This, indeed, is the point on which Sir Henry Maine reiterates his warnings most persistently in each of the first three of his essays. He makes no secret of his fear that, with each approach to universal suffrage, the English masses will become more and more the tools of "wire-pullers" and demagogues, who, in pretending to give them fresh liberties, will only impose on them fresh tyrannies. He urges, moreover, that, there being always a stupid conservatism in the ignorant masses, however much they may call themselves Radicals or Revolutionists, they will always be opposed to real reforms, whatever zeal they may be beguiled into showing for changes that are not real reforms. In support of this he points to the working of the "plébiscite" in France, and the "referendum" in Switzerland:—

"The zealots of democracy are beginning to forget, or conveniently to put aside, the enormous majorities by which the French nation, now supposed to be governing itself as a democracy, gave only the other day to a military despot any answer which he desired; but it may be conceded to them that the question put to the voters was not honestly framed, however much it was simplified in form. Whether Louis Napoleon Bonaparte should be President for life with large legislative powers? whether he should be an hereditary Emperor? whether he should be allowed to divest himself of a portion of the authority he had assumed? were not simple, but highly complex questions, incapable of being replied to by a naked 'Yes' or 'No.' But the principle of the Plébiscite has been engrafted on the Swiss Federal Constitution; and in some of the Cantonal Constitutions the 'Referendum,' as it is called, had existed from an earlier date. Here there is no ground for a charge of dishonesty. A new law is first thoroughly debated, voted upon, and amended, by the Legislature; and the debates are carried by the newspapers to every corner of Swiss territory. But it does not come at once into force. If a certain number of citizens so desire, the entire electoral body is called upon to say 'Aye' or 'No' to the question whether the law shall become operative. I do not undertake to say that the expedient has failed, but it can only be considered thoroughly successful by those who wish that there should be as little legislation as possible. Contrary to all expectations, to the bitter disappointment of the authors of the Referendum, laws of the highest importance, some of them openly framed for popularity, have been vetoed by the People after they had been adopted by the Federal or Cantonal Legislature. This result is sufficiently intelligible. It is possible, by agitation and exhortation, to produce in the mind of the average citizen a vague impression that he desires a particular change. But, when the agitation has settled down on the dregs, when the excitement has died away, when the subject has been threshed out, when the law is before him with all its detail, he is sure to find in it much that is likely to disturb his habits, his ideas, his prejudices, or his interests; and so, in the long-run, he votes 'No' to every proposal. The delusion that Democracy, when it has once had all things put under its feet, is a progressive form of government, lies deep in the convictions of a particular

political school; but there can be no delusion grosser. It receives no countenance either from experience or from probability. Englishmen in the East come into contact with vast populations of high natural intelligence, to which the very notion of innovation is loathsome; and the very fact that such populations exist should suggest that the true difference between the East and the West lies merely in this, that in Western countries there is a larger minority of exceptional persons who, for good reasons or bad, have a real desire for change. All that has made England famous, and all that has made England wealthy, has been the work of minorities, sometimes very small ones. It seems to me quite certain that, if for four centuries there had been a very widely extended franchise and a very large electoral body in this country, there would have been no reformation of religion, no change of dynasty, no toleration of Dissent, not even an accurate Calendar. The threshing-machine, the power-loom, the spinning-jenny, and possibly the steam-engine, would have been prohibited. Even in our day, vaccination is in the utmost danger, and we may say generally that the gradual establishment of the masses in power is of the blackest omen for all legislation founded on scientific opinion, which requires tension of mind to understand it and self-denial to submit to it."

Sir Henry Maine says nothing whatever in praise, or even in acknowledgment, of the many beneficial changes that have been effected in England by Parliament and public opinion as a consequence of the democratic uprising that, owing its origin to the first French Revolution, has been potent among us for more than half a century. This reticence, which can hardly be accidental, exposes him to the criticism of opponents whom he denounces in unmeasured terms.

The essay on 'The Constitution of the United States' is very clever and instructive. Sir Henry Maine indicates, with remarkable acumen and accuracy, that the framers of the American Constitution, revolting against the monarchy and oligarchy that oppressed them three generations ago, and driven perforce to set up a democracy, shaped one which was as Conservative as it could possibly be under the conditions they had to deal with. They could not set up an hereditary king or an hereditary House of Lords, and they found it necessary to have a much more complete Chamber of Representatives than the House of Commons afforded a precedent for. But their republic was hedged round and safeguarded in every way they could devise, and was as near a reproduction of the monarchical and oligarchic institutions that flourished in the days of George III. as their democratic exigencies allowed. Sir Henry Maine's lucid exposition and commendation of the merits of this American Constitution should be welcome and serviceable to the English politicians with whom he quarrels. If, as he admits, the democratic movement in England and elsewhere cannot be stayed, and can only be guided, it is well that he should invite even his political opponents to take counsel with him as to the best guidance that may be secured.

Popular County Histories.—A History of Norfolk. By Walter Rye. (Stock.)

If the first of the series of "Popular County Histories" which Mr. Elliot Stock has undertaken to issue may be accepted as at all a fair specimen of the volumes which are

promised, it may safely be predicted that the enterprising publisher will, sooner or later, reap a golden harvest. It is difficult to describe Mr. Rye's delightful book. It is not a history, it is not a handbook, it is not a chronicle, it is not a romance, it is not statistical, it is not geographical; and yet it is all these and more, and at once the most learned and entertaining county guide that has ever been compiled.

This may appear to be extravagant praise, but we have no fear that our opinion will be gainsaid by any, gentle or simple, who shall once be tempted to cut the leaves of Mr. Rye's volume. The author has more than once given dire offence to local antiquaries by his vehement onslaughts and his habit of fiercely "cutting prejudice against the grain." He has sometimes gone out of his path to say ill-natured things in the harshest way; he has never concealed his dislikes and his intolerance of pretentious ignorance. But in this volume he appears at his very best; there is hardly an ill-natured word, and no unnecessary or ill-judged sneer; while in the mere matter of style he has in the descriptive portions exhibited a literary faculty for which few would have given him credit. That no man, living or dead—with the single exception of Le Neve—has ever made such immense collections for the history of Norfolk as Mr. Rye may be taken now as beyond dispute. Most men would have been bewildered or overwhelmed by the mere mass of facts and materials which he has got together. Instead of that Mr. Rye seems to get more charmingly lively in his narration, more happy in his illustrations, and more graphic in his descriptions the wider and deeper his knowledge becomes.

This volume, which contains very few more than three hundred pages, is printed in the most attractive way, in a clear bold type which it is a pleasure to read, on paper which it is a luxury to handle, and it is divided into fifteen easy stages (the author does not call them chapters or sections), which in every case can be read through in a few minutes, so that one is always finding that one has got to the end of something and is never wearied by being asked to keep up the attention for too long a time.

The first forty-five pages may be said to deal with purely antiquarian lore. The first section, headed "Norfolk before the Romans," contains a sort of challenge to the learned pundits of archæology, and once more throws down a gauntlet which has never yet been seriously taken up by any qualified antagonist. Mr. Rye here puts forward clearly a theory which he enunciated some years ago. That theory in effect is that the Danish occupation of East Anglia in the ninth century was by no means the first Scandinavian occupation—not the first, but only the last. Anterior to Roman times he thinks there had been a far more important and a far more enduring occupation of large districts in Great Britain than the Chronicle gives any notice of; and the proof of such ancient occupation he finds in a comparison of our place-names with those actually existing in Denmark. The identity of these place-names makes it abundantly clear that, to a very much larger extent than had hitherto been suspected, the place-names of Denmark were transplanted in East Anglia,

exactly as the place-names of France or Holland or England have been transplanted across the sea in their several colonies. The theory is original and deserves to be examined by specialists. It has been advocated too ably in this volume to allow of its being left without notice by those who are great in place-names and the lessons they teach or suggest. The chapter on the Norman Conquest is brief and does little more than touch lightly the edge of the subject; and the "Results of the Conquest" are dealt with chiefly in reference to the castle building which followed. Mr. Rye has given, for the first time, something like a list of the fortified houses which Norfolk contained down to the fifteenth century. In the chapter on "Persecutions and Risings" we have a rapid sketch of the detestable pillage and slaughter of the Jews, a brief account of the rebellion of Wat Tyler so far as it affected Norfolk, and a very vivid relation of Kett's great rebellion, with slight notices of similar outbreaks. The chapters on "The Norfolk of Elizabeth," on the "Eastern Association," and on "Our Later History" are excellent examples of how much may be said in a few words by a writer who has in view some better object than to display his knowledge; while those on the "Old Peasant Life," on the "Gentler Life," and the "Town Life" furnish a lucid and attractive summary of all that is most worth remembering in the miscellaneous assemblage of isolated facts heaped together by the curious, but dispersed in a hundred out-of-the-way volumes accessible to few. The chapter on the "Broads and Marshes" will be found to be not only as good a practical guide as a man could desire, but it must needs tempt "people from the shires" to come and visit for themselves these weird solitudes. For Mr. Rye they possess a mysterious and overpowering attraction—an attraction which is pretty certain to be contagious for his readers.

The one really weak chapter in the book is that entitled "The Monks and Friars." Mr. Rye is always out of his depth when he treats of the religious life of his forefathers, but he is absolutely incapable of getting into touch with the life of the cloister. It is more than strange that a student of so much reading, and with a just appreciation of the large requirements necessary for the equipment of the historian, should seriously believe that he could arrive at a fair estimate of the tone of feeling and habits and studies of the religious orders in Norfolk from a glance at such materials as he professes to have looked into. Of course the chapter could only be a distressing exhibition of flippancy, which on every ground is to be regretted. It is a serious blemish to the volume; why it was inserted at all must remain a puzzle to the reader; that it should be left there in any reissue would be a proof of unwisdom hardly consistent with sanity. The last chapter, too, on the "Superstitions and Folk-lore" of the county, is unequal to the rest of the book. It is dry—unaccountably dry—as if it had been written to order. That it was not so written is evident from the mere number of separate scraps of information which it contains; but these are badly put together, and the author writes as if he himself despised the kind of thing

and wished to get done with it as quick as might be.

A sharp-eyed and captions critic might make out a formidable list of misprints and textual blunders in the book. Mr. Rye is never a good reader for the press, and it is to be hoped that in future editions at least the more obvious mistakes will be corrected. Such are the inconsistency in printing the name of St. Mary Coslany, the extraordinary travesty of Mark Antony's words at p. 185, and the repetitions of the same story almost in the same words, as, e.g., that of the murder of Thomas Denys in 1461. Mr. Rye should also take counsel with an expert on matters architectural. His list of architectural *notabilia* needs much revision.

After making all necessary deductions and reservations, the fact remains that we have in this volume a valuable and instructive work—one which must greatly increase the reputation of its author, and which ought to be taken as a model by all who are to contribute to Mr. Stock's series. For the born East Anglian the book will have a special charm, and the more so because the Norfolk man, with his characteristic prejudice in favour of his own land, may well be proud of possessing a unique example of what a handy county history ought to be.

Alexandre Dumas: sa Vie, son Temps, son Œuvre. Par H. Blaze de Bury. (Paris, Calmann Lévy; London, Nutt.)

SOMEWHERE about 1850 the popularity of Alexandre Dumas, who had been for twenty years a European influence, began decidedly to dwindle and to wane. The brave days of 'Antony' and 'La Tour de Nesle' were already ancient history; the public, it seemed, had grown weary of D'Artagnan and Chicot, and indifferent to the simple virtues—honour, love, friendship, loyalty, valour—of which they were the exponents. A new generation of readers and critics had arisen; and to these, enamoured of the "precious" in writing and the "tortured" in sentiment, it seemed good to believe that Dumas was at best a more or less magnificent impostor, and his work—the work which had spread the literary reputation of modern France all over the world—a mere structure of sham. He was likened to Paul de Kock, and set down as the poet of sentimental *grisettes* and heroic hall-porters. It was said of him that his style was villainous, that his grammar was an insult to the Académie, that his only stock in trade was the brains of his unfortunate collaborators. There were men prepared to prove that he never wrote a line of his greatest books, and that the most daring and splendid of his plays were somebody else's, and not his. It was a notorious fact that he fathered what other people produced, and that to most of the novels which had delighted the four continents his only contribution was his signature. There was not a work of his but was a theft, in whole or in part; every volume was an iniquity; and MM. Quérard and Jacquot could give you chapter and verse for them all. It was acknowledged generally that he reigned without dispute

O'er all the realms of humbug absolute; but there (it was proclaimed) his sovereignty had end. It occurred to nobody that he

was a master craftsman both in narrative and drama; that with 'Christine' and 'Henri Trois' he had established the foundations, and renewed the material, of the modern French theatre, and in the matter of most of the essentials had won the battle of 'Hernani' before 'Hernani' was written; that he had expended enough of wit and humour, of passion and invention, of high example and good, sound, wholesome morality, to furnish forth the greater number of his contemporaries; that alone, perhaps, among the men and women of his epoch he represented the better qualities of French genius, and was in such matters as measure and proportion, as sanity in matter and sentiment, as logical directness and simplicity of form and unaffected clearness of style, as much to be preferred to Hugo (for instance) as Hugo was to him in the attributes of rhythmical perfection and the mastery of words. He was convicted (without a trial) of having succeeded on false pretences, and sentenced (without a hearing) to be forgotten. It was, in fact, the beginning of what was thought a better and greater order of things. D'Artagnan went out, and Madame Bovary came in; Bussy and La Mole retired before Salammbô and Germinie Lacerteux; the Homeric in art was ousted by the advance of naturalism, and the passions of brave men and the romance of vigorous and honourable lives were replaced by the heroics of hysteria, the poetry of the shambles and the stews. In England, it is to be noted, the fashion of Dumas remained unchanged. Thackeray, as we all remember, never tired of reading and praising him; and Rossetti, whose ambition and achievement are the antitheses of Thackeray's, thought as much of him as Thackeray himself. But in Paris it was otherwise. "Puis," says M. Dumas *filz*, in an admirable page in the preface to 'Le Fils Naturel'—"puis, un jour, il y a eu distraction, indifférence, ingratitude de la part de cette foule attentive et dominée jusqu'alors. Elle se portait autre part, elle voulait voir autre chose: tu lui avais trop donné; c'était nous qui étions venus! Nous les enfants, nous les petits, qui avions poussé pendant ce temps-là, et qui faisons le contraire de ce que vous aviez fait, vous les grands!" That was said a certain number of years ago, and was miserably true. Dumas himself believed it. "It seems to me," said the author of 'Bragelonne' and 'Antony' a few days before he died, "that I have built only upon sand." To that point of submission had the neglect of his contemporaries reduced him; to such a depth of doubtfulness and dejection had the old unconquerable spirit sunk.

But, as Mr. Lang sent him assurance (in Elysium) the other day, in this Dumas was wrong; in this his son, who tells the story, and who took care to combat and disperse his melancholy illusion, was a better judge than he. The inevitable reaction has taken place, and the name and fame of Dumas are now, it would appear, secure alike from envy and reproach. M. Zola still rages, no doubt, and the heirs of Gustave Planche are, as always, ready and willing to make common cause against the dead lion with the multiples of Gustave Flaubert. But the one set represent only a fashion in art, the other but an

incomplete and halting theory of criticism; and Dumas has in him more than enough to enable him to outlast the life and influence of both. There are others to whom it is a pleasure to render him justice; and of these, after MM. Maxime du Camp and Dumas fils, M. Blaze de Bury is probably the most spirited and deserving. He writes with too many digressions, and also with a certain air of patronage and condescension which sits on him a trifle absurdly. But he has read his Dumas appreciatively and with understanding, and he does his best to make his readers understand and appreciate with him. His quotations are extremely happy; his remarks upon the masterpieces of Dumas and the characters by whose creation Dumas is best known are always judicious and are often "well found." He has studied the "method" of his author, and he discourses upon it with point and intelligence. He is critic enough to perceive the admirable qualities of Dumas's style, and he has contempt enough for the votaries of "la phrase ciselée" to applaud these qualities with all his might. He does full justice to the great artist in narrative, the great artist in drama, the great artist in conversation; he is fully in sympathy with the large unconscious morality which informs the master's work; he writes with insight and authority, not only on the literary and creative genius of Dumas, but also on Dumas the reader and student, concerning whom he has much to say that will be new and surprising to those who have been ill advised enough to regard the author of 'La Route de Varennes' (so highly praised by M. Maxime du Camp) as the scatter-brained improvisatore dear to critics of the school of M. Brunetière and the lamented Gustave Planche. There is no doubt, indeed, that his book, if not all it should be, is a book of merit, and one that will be received with gratitude by all admirers of the great artist to whose memory and understanding it is devoted.

Record of Services of the Honourable East India Company's Civil Servants in the Madras Presidency from 1741 to 1858, from Records in the Possession of the Secretary of State for India. By Charles C. Prinsep, Statistical Reporter, India Office. (Trübner & Co.)

THIS volume forms the first part of what may prove to be the fullest and most authentic record of the individual services of members of the old East India Company's administration that we shall ever possess. The present book relates only to the Madras Presidency, and it is matter of much regret that the work is, to use the words of its compiler, "not so complete as it might have been made, for since going to press manuscript lists of services of civilians from 1700 have been discovered to exist." We believe that the sole reason for these earlier returns not being given to the world was a consideration of the extra expense which their use would have entailed, as the work on its original and published lines was already in type. At the same time Mr. Prinsep has made the most of his materials and has compiled an exceedingly useful book of reference, and one, moreover, which will not be devoid of interest to those who are acquainted with the course of Indian history.

The greater portion of the volume consists of the record in alphabetical order of the Madras civilians from the year 1766 until the disappearance of the Company in 1858, while a supplementary list, added since the first publication of the work, gives the names and services of those civilians who were in office at the time of the transfer of authority. Perhaps the most interesting part of Mr. Prinsep's work will be considered his list of the Directors of the East India Company after the union of the two earlier companies in 1708. With regard to the nomination of these directors it may be stated that prior to 1773 the twenty-four directors were elected every year in the month of April. In that year the system of election was changed, and directors were chosen for different terms of years, the longest term being four years. The qualification of a director was 2,000*l.* stock; and each director received a salary of 150*l.* in earlier years, 300*l.* after 1794, and 500*l.* after 1854.

Another interesting feature in this work is the chronological list of the Governors of Madras from the year 1652. The first name is that of Aaron Baker, who was agent under the jurisdiction of Bantam in Java, the head English station in Eastern seas until Madras was raised in 1653 to the rank of a presidency. In those early days disputes between the servants of the Company were frequent, and in 1668 there was a bitter feud between Sir Edward Winter and Mr. Foxcraft, the latter of whom, after having been put in confinement by his rival, was finally released and reinstated by commissioners sent from England. Another unfortunate governor was Lord Pigot, who during his second term of office was imprisoned on St. Thomas's Mount by his assistant Mr. George Stratton and the majority of the Council, and died while under arrest. Another well-known governor was Nicholas Morse, who surrendered Fort St. George to the French. Lord Clive's son, the second and last peer in the male line, was also governor from 1798 till 1803, and was prominently concerned in the final struggle with Tippoo Sultan.

In the record of the services of Madras civilians, although the space allotted to each is not uniform, the reader may feel satisfied that all the data which have escaped the ravages of time are duly preserved. With the exception of the information subsequently discovered, all the records are here published, whether fragmentary or copious and detailed. Mr. Prinsep has produced the work with care and skill, and his efforts will help to encourage as well as facilitate further research into the earlier passages of English history in India. His preface is written with becoming modesty and a due appreciation of the efforts of those who have gone before him. At the same time his work in accuracy and completeness has no predecessor; and should his subsequent volumes contain all the available information concerning the Bengal and Bombay services, he will then have supplied a complete record of the men who made the old East India Company the powerful confederation that it became. The newly discovered information not contained in the present volume relating to Madras could, we may point out, be added as a supplement to one of the later volumes.

Calendar of Letters from the Mayor and Corporation of the City of London, circa A.D. 1350-1370. Edited, with an Introduction, by Reginald R. Sharpe, D.C.L. (Printed by order of the Corporation.)

AMONG the records preserved in the Town Clerk's office at the Guildhall of London are two rolls containing copies of the correspondence of the City between the years 1350 and 1370. These rolls are the only specimens of their kind that have as yet been discovered. The letters are 353 in number, and are full of such a variety of interest to the student of municipal history, that we cannot but be grateful to the Corporation for printing an account of their contents at once, without waiting for the not improbable chance of others like them coming to light. The present volume gives an abstract in English of the purport of the letters, most of the originals being in French and a smaller number in Latin; and since all proper names and all technical terms belonging to trades and industries are carefully preserved in Dr. Sharpe's *précis*, it may be inferred that very little of value is lost through the letters not being printed at length, while a good deal is gained in convenience of reference. But the editor has not confined himself to making a mere abstract of the correspondence. He has added explanatory notes on difficult terms occurring in it—notes which show much learning in legal and antiquarian matters, but are somewhat loose in questions of etymology. When the spelling of proper names deviates markedly from their modern form, the latter is supplied within brackets. Sometimes a foot-note is added, but the editor's practice is rather capricious. We hardly know, for instance, why it should be necessary to state in a note that "Basil" means "Basle, a town on the Rhine" (p. 81). "Basil," one would have thought, might speak for itself; so also might "Gloucester," "Suthampton," "Caleys," and "Bourdeaux." But if the word "Basil" is to be modernized, surely the historic city, however we spell its name, is not altogether unknown to English readers. On the other hand, some names which might well puzzle the student pass without explanation. "Berflete" (p. 89), for example, is Bierflet, a place lying a little to the east of Sluis; and "Serice in Seland" (p. 10) must designate Zierikzee, a port well known in the Middle Ages. We think that Dr. Sharpe might have succeeded in identifying these places.

The letters of the London Corporation are interesting mainly, in the first place, as evidence of the vigour with which it upheld and enforced the privileges of the City, granted and confirmed by repeated royal charters; and, in the second place, as illustrating the extensive range of the commercial dealings of London in the fourteenth century. Neither of these facts is new to historical students; but the present volume throws a good deal of light upon the details of municipal transactions which it would be hard to find elsewhere. We have the Corporation of the City of London presented here, not in the abstract, as it appears generally in such collections as the "Liber Albus" or the "Liber Custumarum," but as it actually carried on its business in

real life. The letters now calendared consist for the most part of applications for the redress of wrongs which were held specially to affect the privileges of the City. By charter every citizen of London was free of all toll and custom throughout England. Naturally this right would be abused by persons having no claim to the immunity, and the smaller towns would be apt in many cases to discredit the assertion of those who really had the right. Whenever any mistake thus occurred the Mayor and Corporation promptly dispatched an injunction that the goods detained or the money exacted in such cases should be restored. If the application was followed by no redress, it was repeated; and at length a letter was sent informing the town in question that its inhabitants, when they came to London, would be held liable for the default. Meanwhile the sheriffs were charged to take such measures of reprisal as the case required.

Another class of letters illustrates the firm hold which the City of London maintained over apprentices. In the system by which trade was regulated and restricted the apprentices occupied an indispensable, if inferior position. The Corporation had no wish to see its handicrafts carried away into other towns, and it was as much in the interest of its own trade as in that of the masters that it held the apprentices to their indentures, and wrote the numerous letters of which Dr. Sharpe gives abstracts, requesting the towns to which they had escaped to help in capturing them and returning them to their masters. If the City of London was jealous in the assertion of its own privileges and immunities, it was no less willing to protect those boroughs which had grown up, as it were, under its wing, and had obtained charters based upon those of London, and to give them any required information as to the details of their privileges and jurisdiction, interpreted on the London model. Two letters of this sort appear in Dr. Sharpe's volume (pp. 90, 104). Both relate to matters of judicial procedure, and one is directed to the borough of Oxford.

Other letters, such as those of credence and of safe conduct, as well as certificates of all sorts, show the variety of ways in which the power of the City of London was invoked and exerted. A curious specimen is a letter addressed by the Mayor and the whole commonalty of the City to Pope Urban V., praying him not to remove their bishop, Simon of Sudbury, the future primate, from London to Worcester, the latter see being "a less honourable position, although a little more valuable" (p. 97). One document which we should hardly have expected to find enrolled among the municipal correspondence is a letter of Innocent VI. to the Emperor Charles IV., asking him to use his influence to bring about peace between England and France.

The letters which relate to the commercial dealings of London with the Continent are of peculiar interest. Dr. Sharpe notices that, "notwithstanding the fact that King Edward III. had in the twenty-seventh year of his reign removed the staple of wool from the Flemish town of Bruges" to certain towns in England, Ireland, and Wales, "still we find among these letters a larger proportion addressed to the municipal authorities of Bruges than of any other

town either at home or abroad—a significant proof of the difficulty that always besets an attempt to turn the tide of commerce into other channels by arbitrary means. As a matter of history we know that it was found necessary to repeal a part of this Act in 1360, and that Calais still remained a staple till finally suppressed in 1369" (Introduction, p. vi). The correspondence, indeed, hardly bears specifically on the question of the wool trade, but it is natural to assume that most of the numerous London citizens mentioned here as established at Bruges were connected with it. We have evidence also of a brisk intercourse with Sluis, which served to a certain extent as the port of Bruges. Other towns in the Low Countries which occur in these letters are Axel, Biervliet, Brussels, Damme, Dendermonde, Dort, Dunkirk, Flushing, Ghent, Middelburg, Nieuport, Utrecht, Ypres, and Zierikzee. There are about as many names of French towns, while other entries show that London merchants or their correspondents had dealings with Copenhagen and the ports of the Baltic on the one hand, and with Lisbon, Valencia, Florence, and Venice on the other. Not the least interesting notices in the volume are those testifying to the dangers that beset traders in the fourteenth century from the attacks of pirates. In 1364 certain citizens represented that one of their ships had been captured and robbed off Portland Race "by seamen from Normandy, called 'billecokes claybakes,'" whatever that may mean (p. 96). The Corporation at once addressed a remonstrance and demand for restitution to the Admiral of France and the various authorities in Normandy. Some valuable illustrations of the way in which the foreign trade of England was carried on will also be found in the able introduction which Dr. Sharpe has prefixed to his volume.

NOVELS OF THE WEEK.

Nuttie's Father. By Charlotte M. Yonge. 2 vols. (Macmillan & Co.)

A Girton Girl. By Mrs. Annie Edwardes. 3 vols. (Bentley & Son.)

Where Tempests Blow. By M. W. Paxton. 3 vols. (Ward & Downey.)

The Master of the Mine. By Robert Buchanan. 2 vols. (Bentley & Son.)

Voices crying in the Wilderness. (Macmillan & Co.)

His Good Angel. By Arthur Ready. (Maxwell.)

MISS YONGE is the domestic casuist of the nineteenth century, using the word, of course, in no invidious sense, but only as meaning the authority on cases of conscience. The question raised in her present story is, given a profligate father who entrapped your mother into a clandestine marriage and has deserted her for eighteen years, how to behave towards him when he suddenly turns up. The case is a little further complicated if you have known nothing of the truth, but have been accustomed to suppose him lost at sea, and to weave all manner of romantic imaginings about his memory. The situation is doubtless uncommon, but no one can say it is impossible, and it may be desirable for religiously brought up young ladies to be prepared with a guide to the right course of action if they should

ever be placed in similar circumstances. Readers who are familiar with Miss Yonge's methods will not find much difficulty in divining how she works out the problem; nor when they have read the book will they be prepared to deny that her solution is satisfactory from the points of view of Christianity and of good-breeding alike. Equally will they expect to find evidence of a keen perception of the humorous side of commonplace life, in which Miss Yonge has, perhaps, been excelled by Miss Austen only; a gentle satire directed at such forms of extravagance as ritualism and blue-ribbonism; a general wholesomeness of atmosphere, and that kindly belief that there is a good side to everybody if only you can find it, which is the best preservative against priggishness—for there is no prig like your pessimist. Our only quarrel with Miss Yonge is in regard to her love for terrible Christian names. "Nuttie" may be a local contraction for "Ursula," though we should hardly have supposed that the name was common enough in any part of England to have its own "short," and "Annaple" for "Annabella"; but though philologically interesting no doubt, they ought not to be inflicted on heroines.

With an unusual number of faults 'A Girton Girl' is still a passably good novel. It can be read with ease and even with interest in spite of the weakness of the plot and of the fact that the main story is constantly interrupted by another which comes to nothing. The book is properly described as a collection of clever chapters full of lively description, keenly observed details of character, and touches of shrewd cynicism. There is almost nothing about Girton, and the scene is almost to the end in Guernsey. Popular novelists are often wise in copying from themselves, and Mrs. Edwardes has doubtless not done amiss in recalling two of her most successful books in 'A Girton Girl.' It contains a good deal that reminds one of 'Archie Lovell' and of 'Ought we to Visit Her?'

So unpretentious is the opening of 'Where Tempests Blow' that not until the middle of the first volume is reached does the reader realize the welcome truth that he has lit upon an uncommonly clever and engrossing novel. Among a crowd of well-drawn characters the two sisters Berta and Effie are especially noticeable, while for refined selfishness Kaspar Hayre is a worthy pendant to M. Daudet's D'Argenton, a personage whom he resembles in more ways than one. There is a great deal of local colouring in 'Where Tempests Blow'; but the freshness and humour of these pictures of Scotch provincial life cannot fail to enlist the sympathy of the reader by their truth and unconventionality. The dialect is used sparingly, but with great point, and we could ill dispense with the blunt home truths of Elspeth Meikle or the sanctimonious exhortations of Cormack Baikie. Out of simple materials the author has wrought a singularly effective story, steadily advancing in interest, and concluding by a simple and artistic dénouement. We have read 'Where Tempests Blow' with genuine pleasure. The style is vigorous and unaffected, and in keeping with the bracing moral atmosphere which pervades the whole story.

Mr. Robert Buchanan has assuredly added nothing to his reputation by his new novel. It is readable and fluently written, but there the matter ends. Decoet the sentimental scenes of 'David Copperfield,' add a dash of 'Lorna Doone,' and the result will give a fair notion of 'The Master of the Mine.' The love passages between the virtuous but calumniated hero and his high-born Made-line border dangerously on the grotesque, and Hugh Trelawney's frequent indulgence in tears in her presence is quite out of keeping with the stern exterior he is otherwise supposed to wear. At best 'The Master of the Mine' is passable melodrama of the type of 'Dark Days,' but as a work of fiction it hardly calls for serious criticism.

Judging from the inequality of 'Voices crying in the Wilderness,' the reader will set it down as the first literary venture of its anonymous author. The book suffers throughout, and especially in the early chapters, from a vagueness of expression rendering it occasionally impossible to follow the course of the author's thought. And yet we experience a sort of involuntary sympathy with him, arising from the feeling that he has something to say if he only knew how to say it distinctly. However, both in writing and narrative the book improves as it nears its end; and though there is a want of artistic finish and a crude hurried climax, the author never degenerates into vulgarity. Written obviously with a strong moral purpose, the story partakes but slightly of the character of the ordinary religious novel. The characters for the most part are well drawn and attractive, but the chief merit of the book lies in the originality of the plot and of the situations to which it leads.

The heroine of Mr. Ready's story is related by birth to an earl and a circus-rider. The mixture would appear to be good, for Esther Langton, also known under the alias of Esther Lewis, is an admirable young woman, equally ready to grace the drawing-room of a countess and the stage of the Frivolity Theatre. She does, as a matter of fact, grace both, without getting much satisfaction out of either. Her best talents are called forth in playing the good angel to every one who is fortunate enough to secure her affection—the young Earl of Ellaby, her father, and Major Pendlebury, who protects her from the world when all other helpers fail. The major is a good character, and his affection for Esther is delicately shown forth by Mr. Ready, who has contrived some thoroughly pathetic and humorous scenes between the oddly sympathetic pair. Specially readable is the narrative of their joyful reaction from a long spell of self-denial and debt, when they celebrate a sudden accession of fortune by a series of very pardonable excesses. These, indeed, are Mr. Ready's best characters. The earl is weak and colourless, and the villains are something more than theatrical, being drawn from anywhere rather than from the life. Attempted fratricide by younger brothers has been the foundation of many recent novels, and it is at best such a poor and treacherous foundation that no author with his reputation to make should have anything to say to it.

CHRISTMAS BOOKS.

King Solomon's Mines. By H. Rider Haggard. (Cassell & Co.)
The Angel of Love. By L. T. Meade. (Hodder & Stoughton.)
The Pennant Family. By Anne Beale. (Same publishers.)
Tim Yardley's Year: a Book for Country Boys. By F. Scarlett Potter. (Society for Promoting Christian Knowledge.)
The Mill in the Valley; or, Truth Will Out. By C. E. M. (Same publishers.)
Daddy's Right Hand. By Annette Lyster. (Same publishers.)
Jesse Dearlove: a Story. By Esmè Stuart. (Same publishers.)
A Little Place. By Esmè Stuart. (Same publishers.)
Two Ways of Looking at It: being the Views of James Elliot, Miner, and Daisy Meadows, Schoolmistress. Compiled by Austin Clare. (Same publishers.)
The Oliver Children. By Mary Davison. (Same publishers.)
A Wider World. By Crona Temple. (Same publishers.)
Cairnforth and Sons: a Tale. By Helen Shipton. (Same publishers.)
A Great Revenge. By Sidney Mary Sitwell. (Same publishers.)
The Last Hope. By Esmè Stuart. (Same publishers.)
A Nineteenth Century Hero. By Laura M. Lane. (Same publishers.)
Silver Mill: a Tale of the Don Valley. By Mrs. R. H. Read. (Blackie & Son.)
Patience Wins; or, War in the Works. By G. Manville Fenn. (Same publishers.)
The King of the Tigers. By Louis Rousselot. (Sampson Low & Co.)
The Wreck. By Ethel. (Griffith, Farran & Co.)
The Champion of Odin; or, Viking Life in the Days of Old: a Tale of Ancient War. By J. Frederick Hodgetts. (Cassell & Co.)
A Ramble round France. By J. Chesney. (Same publishers.)
Poor Daddy Long-legs, and other Stories. By L. C. (Dublin, Hodges, Figgis & Co.)
 MR. HAGGARD'S new book is touched with reminiscences of the 'No Man's Land' of Mr. Boyle and — more particularly — the 'Treasure Island' of Mr. Robert Louis Stevenson. That, however, does not prevent it from being one of the best books for boys — old and young — which we remember to have read. As in 'Treasure Island,' the *objectif héroïque* is a mighty hoard, and as Jim Hawkins and his comrades are guided to the whereabouts of Flint's own *cache* by a chart the work of Flint's hand, so are Allan Quatermain and the party under his orders directed to King Solomon's Mines by a map drawn (in 1590) by Don José da Silvestra in Don José da Silvestra's own blood. The mines are situate in a mysterious kingdom in the shadow of the great mountains called Sheba's Breasts. To get to them Quatermain and his companions have to cross a mighty desert, and endure by the way such extremities of thirst and hunger as few may experience and live. They get to their journey's end, however, and then the real fun begins. In an unknown land, the guests of an unknown people, they proceed to have adventures; and the story of these is such that no one who has once entered upon it can lay it by before the end is reached and the mystery discovered. There is some "cheap" humour here and there; and here and there the author's means become a little trivial and commonplace. But there is some fighting hardly to be beaten outside Homer and the great Dumas; there are some admirable specimens of the savage, noble and ignoble; there is a vast deal of fine, rough, taking invention; in the White Death and Gagool the Witch there are a couple of terrors not unworthy to be ranked with Mr. Stevenson's blind pirate

and the Dweller on the Threshold in 'Zanoni': with more of wonderful and terrible which for a reviewer even to name would be unlawful. 'King Solomon's Mines,' in short, is one of the earliest books of the season, and we shall be surprised if it does not also prove to be the best.

'The Angel of Love' is a pretty picture of a nursery interior, amusing to elders and instructive by reason of its close study of child nature. It will not, however, be equally acceptable to children. The title comes from an allegory told to the children by their mother about the angel who dwells in each one's heart.

'The Pennant Family' is a wild tale of a wicked wrecker-lord. The preface states that it is founded on fact; it would have been well if the author had left the fact alone.

The Society for Promoting Christian Knowledge provides, in accordance with its custom, a plentiful supply of story-books. 'Tim Yardley's Year' is one of the best. It is quite an old-fashioned story of the seasons. "There is no mounting the ladder without starting at the lower rounds, and crow-minding is the lowest round of all in the life of a farmer's boy." Tim begins as a bird-boy; as the year goes on his occupation changes. Tim has an evil genius in the shape of a mischievous elf of a boy called Jacob Wiggins, who pursues him with his pranks through work and play.

'The Mill in the Valley,' 'Daddy's Right Hand,' and 'Jesse Dearlove' are all village stories, neither better nor worse than dozens that have appeared before them. As Sunday-school prizes they will be acceptable.

'A Little Place' is the story of a domestic servant, a good plodding little girl, who becomes the good angel of her employers.

'Two Ways of Looking at It' is a pretty story of village courtship. The scene is laid in Cumberland.

The Oliver children tell their own story, which is nothing remarkable, nor, indeed, much worth telling; it is the story of the ordinary ins and outs of child life in a country house. It is true that the country house is in Ireland, but there is no local colour.

'A Wider World' is a story of Chinese missions, missionaries, and would-be missionaries. Mrs. Keipyer, the "China lady," is a striking and noble character; we hope she may be drawn from the life.

'Cairnforth and Sons' would be a novel if it were differently introduced, but appearing in the well-known livery of the Society for Promoting Christian Knowledge it is a tale. It is well written and interesting, though the central idea is somewhat used up. Lancelot Cairnforth is a languid, nonchalant, fine gentleman, though not without sterling worth. His better self is developed by the discipline of life and the counsels of a middle-aged Egeria.

Mrs. Sitwell's 'A Great Revenge' is a somewhat long-winded tale. Oswald Grey, "impulsive and fiery," and Richard Glover, "silent and reticent," are friends till an unfriendly deed separates them. Richard shoots a hare and throws the blame on Oswald, who is branded as a poacher, and leaves his home vowing revenge. He enlists as a soldier, while Richard marries and enriches himself, but is not happy. The revenge comes at last, but not as Oswald vowed it and as Richard feared it.

'The Last Hope' is an exciting tale of love and war in the stormy times of the French Revolution. The scene is laid in Toulon.

A didactic story is never quite so attractive as one which is meant to please. 'A Nineteenth Century Hero' is a romance of co-operation with a love story thrown in.

'Silver Mill' is one of those long rambling stories which seem to begin anyhow and end nohow. The personages are very uninteresting, and the only attempt at plot is a mystery which the reader has not the least desire to unravel.

Mr. G. Manville Fenn's books for boys are always welcome. 'Patience Wins' is an exciting

of rattening. The bursting of the Sheffield reservoir is an episode which seems to have a peculiar attraction for story-tellers.

M. Rousselle's 'King of the Tigers' is a tale of sport in India, after the fashion of Jules Verne, with the element of the impossible omitted.

From internal evidence it appears that 'The Wreck' is Ethel's first attempt at fiction; it is an attempt which cannot be encouraged. There is no lack of matter—a wreck, the return of a prodigal son, a thanksgiving service, a marriage, and a death; but all is strung together with utter lack of skill, and the most curious and tiresome thing is that the author attempts throughout the book to account for every hour of every day: when the week is over and the book is done the reader gasps for relief.

"In the following pages," says the author of 'The Champion of Odin,' "I have endeavoured to give young English people of the Victorian age some idea of the life of their forefathers in the brave days of old, by stringing, as it were, on the thread of a personal narrative, a series of stirring anecdotes, culled from genuine Scandinavian sources. None of the incidents, therefore, are original with me, although occasionally changed, and ascribed to fictitious personages to suit the requirements of the tale. The student of Scandinavian history will recognize many of his old acquaintances pressed somewhat uncere- moniously into the service of this little book." The volume is not very little, and the ceremony is certainly scant. To jumble up history and legend together and to change the parts at will is wholly unjustifiable. And not only is Mr. Hodgetts wrong in his plan, but his execution is far from being good. The old stories are told in a style that tries to be severe and simple; but they are interspersed with paragraphs of historical and moral reflections, the style of which is too modern and the matter too common- place.

'A Ramble round France' is an interesting little volume prettily illustrated. It would do very well for a geographical reader.

There is nothing original about 'Poor Daddy Long-legs' and its companion stories. We all know the mortal who penetrates into the fairy hill and sees wonders and wakes as from a dream with the light of life gone out for ever. But we like him in better guise, and more gay and more touching.

OUR LIBRARY TABLE.

A COMPACT and lucid epitome of our parliamentary history since 1830 is to be found in Mr. William Heaton's *The Three Reforms of Parliament* (Fisher Unwin). Mr. Heaton deals especially with the debates in the House of Commons, and with the controversies outside, which resulted in the Reform Acts of 1832, 1867, and 1884-5; but he bridges over the intervals with brief notices of the important measures for the general advancement of the nation which he considers to have been direct consequences of the improvements in representative government which were effected fifty-three and eighteen years ago. He writes avowedly as a champion of "those Liberal principles of legislation" to which, as he says, "he has been attached from his youth up, and which he cherishes in ever increasing affection with advancing years." But both his criticism and his praise are honest, and his narrative is so well flavoured with authentic anecdotes and apt illustrations from general history that it is pleasant to read. A long appendix gives careful summaries of the three—or rather, as the Franchise Act of 1884 and the Redistribution of Seats Act of 1885 are distinct, the four—Reform Acts.

We cannot speak so favourably of *A History of Constitutional Reform in Great Britain and Ireland*, by Mr. James Murdoch (Blackie &

Son). This is a very pretentious and very clumsy volume. Its first few pages are a bald and inaccurate compilation from Hume and a few other writers with whom Mr. Murdoch has made some acquaintance, but his antiquarian reading seems to have hardly gone beyond the limits of some ill-furnished village library, and he is so ignorant in his pedantry that, in attempting to describe the constitutional changes resulting from "the ascension of William and Mary," he speaks of them as "the status quo in 1688." For the rest, he borrows a little from Sir Erskine May, but chiefly confines himself to making a dry and incomplete epitome of Hansard's and other reports of the various debates on parliamentary reform during the past hundred years or so. This heavy little book in no way answers to its title, and seems only fitted to frighten novices away from an interesting and instructive study.

MISS CHRISTINA ROSSETTI'S *Time Flies: a Reading Diary* (S.P.C.K.), is, in a literary point of view, greatly superior to the usual run of devotional works. Several of the poems scattered through it are of no ordinary merit; for instance, the lines beginning,

Bury Hope out of sight,
No book for it and no bell;
It never could bear the light
Even while growing and well;
Think if now it could bear
The light on its face of care
And grey scattered hair;

or these striking lines:—

Laughing Life cries at the feast,—
Craving Death cries at the door,—
"Fish, or fowl, or fatted beast?"—
"Come with me, thy feast is o'er."
"Wreath the violets."—"Watch them fade."
"I am sunlight."—"I am shade:
I am the sun-burying west."
"I am pleasure."—"I am rest:
Come with me, for I am best."

Mr. Rice has sent us a numbered copy of an edition of *luxe of the Epitaphs on C. G. Gordon*, lately reviewed in these columns. The present issue contains some new matter, amongst which is a Greek epitaph by Prof. Jebb.

We have received from Messrs. Chapman & Hall a copy of the second edition of the *Handbook of Social Economy* from the French of Edmond About; from Messrs. Routledge & Sons their well got-up reprint of Thackeray's *Paris Sketch-Book*; and from Messrs. Ward, Lock & Co. their new cheap edition of *Wordsworth in the series of "Moxon's Miniature Poets."*

We have on our table *Discriminate, a Companion to "Don't,"* by Critic (Griffith & Farran).—*A Popular Handbook to New Zealand*, by A. Clayden (Wyman).—*The Medical Aspects of Bournemouth*, by H. Dobell, M.D. (Smith & Elder).—*The Law of Insanity*, by H. F. Buxwell (Boston, U.S., Brown).—*Ethica; or, the Ethics of Reason*, by Scotus Novantius (Williams & Norgate).—*Physical Expression, its Modes and Principles*, by F. Warner (Kegan Paul).—*Woman in the Past, Present, and Future*, by A. Bebel (The Modern Press).—*Civilization and Progress*, by J. B. Crozier (Longmans).—*Les Chroniqueurs de l'Histoire de France*, by Madame de Witt (Paris, Hachette).—*Ricordi Bibliografici*, Vol. I, by C. R. Biscia (Leghorn, Vigo).—*Almindingel Krighistorie*, by D. Schnitler (Christiania, Cammermeyer).—*Causeries sur les Artistes de mon Temps* (Paris, Lévy).—*Pascal, La Rochefoucauld, Bossuet*, by E. Deschanel (Paris, Lévy).—*Jésus, quelques Scènes de sa Vie Terrestre* (Paris, Lévy).—*and Richard Cobden's Volkswirtschaftliche und Politische Ansichten*, by Dr. K. Walcker (Hamburg, Nestler). Among New Editions we have *A Handbook to Madeira*, by J. Y. Johnson (Dulan).—*Sea and Sky*, by J. R. Blakiston (Griffith & Farran).—*How to prolong Life*, by Dr. Lacy Evans (Baillière).—*Introduction to Roman Law*, by W. A. Hunter (Maxwell & Son).—*The Lodge by the Sea*, by Mrs. H. Lovett Cameron (White).—*Called Back*, by H. Conway (Bristol, Arrowsmith).—*A History of*

the Cries of London, by C. Hindley (The Author).—*Photo-micrography*, by A. C. Malley (Lewis).—*Sewage Disposal*, by J. Baily-Denton (Spon).—*The Biblical Treasury*, Vol. III. (S.S.U.).—*Exercises in Latin Prose Composition*, by G. R. Ramsay (Frowde).—*Aristophanes' Clouds* edited by W. M. Humphreys (Boston, U.S., Ginn).—*and Outlines of the Philosophy of Religion*, by G. T. Ladd (Boston, U.S., Ginn).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bascomb's (Rev. C. G. H.) *Advent Watchwords*, 12mo. 2/6 cl.
Burbridge's (E.) *Liturgies and Offices of the Church*, 9/6 cl.
Faulstich (Rev. A. R.) *Commentary on the Book of Judges*, 8vo. 10/6 cl.
Hughes's (L.) *Analysis of the Gospel of St. Matthew*, 2/6 cl.
Preacher's Book (The), *Notes of Sermons, First Series*, by Three Clergymen of the Church of England, 4to. 3/6 cl.
Schaff's (P.) *Christ and Christianity*, roy. 8vo. 10/6 cl.

Law.

Scrutton's (T. E.) *The Influence of the Roman Law on the Law of England*, 8vo. 10/6 cl.

Fine Art and Archaeology.

Fouquet's (Baron de la Motte) *Undine*, illus., folio, 6/6 cl.
Middleton's (J. H.) *Ancient Rome in 1885*, 8vo. 21/6 cl.
Popular Guide to Westminster Abbey, 4to. 3/6 half roan.
Sermon on the Mount (The), illus., with Introduction by Bishop of Ripon, folio, 5/6 cl.

Poetry.

Ingoldby's (T.) *The Knight and the Lady*, illus., folio, 6/6 cl.
Longfellow's (H. W.) *The Village Blacksmith*, illus., 2/6 cl.
Thwaites's (C.) *Songs for Labour and Leisure*, 18mo. 2/6 cl.

History and Biography.

Black (A.), *Memoirs of*, ed. by A. Nicolson, cr. 8vo. 5/6 cl.
Brummell (G.), *Life of*, commonly called Beau Brummell, by Capt. Jesse, 2 vols. 8vo. 42/6 cl.
Caddy's (Mrs. F.) *Footsteps of Jeanne d'Arc*, 8vo. 18/6 cl.
Chesney (Gen. F. R.), *Life of*, by his Wife and Daughter, 8vo. 18/6 cl.
Gutteridge's (W.) *Digest of English History, 1760-1815*, 3/6 cl.
Heaton's (W.) *Three Reforms of Parliament, 1830-1885*, 8/6 cl.
Maynard's (H. J.) *Nadir Shah* (Stanhope Essay for 1885), 2/6 cl.
Murdoch's (J.) *History of Constitutional Reform in Great Britain and Ireland*, cr. 8vo. 7/6 cl.
Parliamentary Memoirs of Fermanagh from 1613 to 1885, by the Earl of Belmore, 8vo. 2/6 bds.
Syed Ahmed Khan, *Life and Works of*, by Lieut.-Col. G. F. J. Graham, cr. 8vo. 14/6 cl.
Torr's (C.) *Rhodes in Ancient Times*, 8vo. 10/6 cl.
Yates's (E.) *His Recollections and Experiences*, cr. 8vo. 4/6 cl.

Geography and Travel.

Hisey's (J. J.) *A Drive through England*, 8vo. 14/6 cl.
Innes's (E.) *The Chersonese with the Girdling Off*, 2 vols. 21/6 cl.
Knolly's (Major H.) *English Life in China*, cr. 8vo. 7/6 cl.
Lyne's (C.) *New Guinea*, cr. 8vo. 10/6 cl.
Stanford's *Parliamentary County Atlas*, 8vo. 28/

Philology.

Biographies of Cornelius Nepos, edited by J. Stobo, cr. 8vo. 3/6 cl.
Ciceronis (M. T.) *De Natura Deorum Libri Tres*, with Introduction, &c., by J. B. Mayor, Vol. 3, 8vo. 10/6 cl.
Cornish's (F. W.) *Exercises on the Compound Sentence in Greek*, cr. 8vo. 2/6 cl.
Nicholl's (G. F.) *A Bengali Grammar*, also an *Assamese Grammar*, 12mo. 2/6 cl.

Science.

Boddie's (J.) *The Races of Britain*, roy. 8vo. 21/6 cl.
Bicknell's (C.) *Flowering Plants and Ferns of the Riviera*, &c., imp. 8vo. 63/6 cl.
Clapperton's (J. H.) *Scientific Mellorism and the Evolution of Happiness*, cr. 8vo. 8/6 cl.
Clerke's (A. M.) *Popular History of Astronomy during the Nineteenth Century*, 8vo. 12/6 cl.
Hartmann's (R.) *Anthropoid Apes*, cr. 8vo. 5/6 cl.
Maybury's (A. G.) *The Student's Chemistry: Part 1, Non-Metallic Elements*, 12mo. 4/6 cl.
Short Studies from Nature, *Familiar Papers on Interesting Natural Phenomena*, cr. 8vo. 5/6 cl.
Spencer's (H.) *Ecological Institutions, Part 6 of the Principles of Sociology*, 8vo. 8/6 cl.
Woodward's (C. J.) *Arithmetical Physics, Part 2*, B. 3/6 cl.

General Literature.

Adventures of Jimmy Brown, written by Himself, illus. 2/6 cl.
Allen's (E. H.) *A Manual of Chirography*, cr. 8vo. 5/6 cl.
Archer's (T.) *By Fire and Sword*, cr. 8vo. 2/6 cl.
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Donaldson's (F. W.) *Book-keeping by Double Entry*, 2/6 cl.
Duffield's (A. J.) *The Beauty of the World, a Story of this Generation*, 3 vols. cr. 8vo. 31/6 cl.
Penn's (G. M.) *Brownsmith's Boy*, cr. 8vo. 4/6 cl.
Parker's (Rev. J. E.) *The Art of Expression, a Book for Clergymen*, &c., 12mo. 2/6 cl.
Friendship's Diary, 12mo. 3/6 cl.
Frith's (H.) *For Queen and King, or the Loyal Prentice*, 3/6 cl.
Gibberne's (A.) *Daisy of Old Meadow*, cr. 8vo. 2/6 cl.
Gosse's (E.) *From Shakespeare to Pope*, cr. 8vo. 6/6 cl.
Grant's (J.) *Colville of the Guards*, cr. 8vo. 2/6 bds.
Groves's (J. F.) *A Soldier Born*, cr. 8vo. 8/6 cl.

Haggard's (H. R.) *King Solomon's Mines*, cr. 8vo. 5/ cl.
 Harris's (S.) *The Coaching Age*, 8vo. 18/ cl.
 Henty's (G. A.) *The Dragon and the Raven*, cr. 8vo. 5/ cl.
 Holhouse's (W.) *The Theory and Practice of Ancient Education*, 8vo. 2/ swd.
 Hutcheson's (J. C.) *The Penang Pirate*, cr. 8vo. 2/ cl.
 Lee's (V.) *Euphorion*, cheap edition, 8vo. 7/6 cl.
 Life of a Prig, by One, 12mo. 3/6 cl.
 Litchfield's (G. D.) *Crisis Cross*, 12mo. 3/ cl.
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 Log Cabin Series, by E. S. Ellis: *The Lost Trail*, and *Camp Fire and Wigwag*, cr. 8vo. 2/6 each, cl.
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 Meyer's (C. F.) *Thomas à Becket*, a Novel, cr. 8vo. 3/6 swd.
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 On Honour's Roll, Tales of Heroism in the Nineteenth Century, edited by Mrs. Valentine, cr. 8vo. 3/6 cl.
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 Raabe's (W.) *The Hunger-Pastor*, 2 vols. cr. 8vo. 21/ cl.
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THE rustic family of Oxeyes claim
 A royal Cousin, clad in purple and gold,
 Pearl, ruby, fleecy colours such as fold
 The couching sun, and with a lofty name,
 Chrysanthemum,—appearing now, behold,
 To startle poor November with a flame
 Of sumptuous flowerage making summer tame,
 And flush with Eastern pomp the dark and cold.
 Voyager from Japan and broad Cathay,
 The slant-eyed Yellow People love thee much
 (All Humans love a flow'r), and know the way
 To fix their garden favourite with fine touch
 In shapes of art: how joyful we to clutch
 Their gifts!—but shall we clasp their hands one
 day?
 WILLIAM ALLINGHAM.

THE BATTLE OF MONS BADONICUS.

Queen's College, Oxford, Oct. 26, 1885.
 CARTE was, no doubt, right in regarding the statement that "Badonicus Mons" was "near the mouth of the Severn" as an interpolation in the text of Gildas, but I should question whether the interpolator had Bath in his mind. In the first place, Bath can hardly be described as being "near the mouth of the Severn," and, secondly, the statement must be taken in connexion with a notice in the Harleian MS. of the 'Annales Cambrie' under the year 655, "Bellum Badonis secundo." The Harleian MS. belongs to the eleventh century, and the compiler of the earlier annals can be shown to have written about 955. At this time, therefore, there was a place known to him which he identified with the Badonicus Mons of Gildas. It can hardly have been outside Wales, or even on the Welsh frontier, since the Saxon Chronicle contains no allusion to wars carried on against the Welsh by the Saxons in 655, or, indeed, to any wars at all. It would consequently seem to have been a war waged by the Welsh princes themselves. When, therefore, we remember the interpolation in Gildas, we are led to conjecture that its scene may have been in Monmouthshire. There is, of course, another alternative, that of supposing a mistake in the chronology of the Harleian MS., the war in question having been that carried on by Cenwealh, the King of Wessex, in 658, against the Welsh of Devonshire and Cornwall, who were defeated at Pen and driven beyond the Parret. In this case the Badon of the Welsh annalist would be the Pen of the Saxon chronicler.
 A. H. SAYCE.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the first instalment of a list of the names intended to be inserted under the letter C (Section III.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the Dictionary will be obliged by any notice of omissions or errors addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived:—

Collins, Mortimer, poet and novelist, 1827-76
 Collins, Richard, 'Gauger's Vade Mecum', 1642-77*
 Collins, Richard, topographical draughtsman, 1732
 Collins, Richard, miniature painter, 1755-1831
 Collins, Samuel, D.D., Provost of King's Coll., Camb., 1650
 Collins, Samuel, M.D., 'Present State of Russia', 1629-51
 Collins, Samuel, M.D., physician, 1685
 Collins, Samuel, M.D., anatomist, 1618-1710
 Collins, Samuel, miniature painter, fl. 1762
 Collins, Samuel, poetical writer, b. 1802
 Collins, Thomas, poet, fl. 1615
 Collins, William, poet, 1720*-56
 Collins, William, sculptor and modeller, 1793
 Collins, William, engraver, 1793
 Collins, William, R.A., painter, 1787-1847
 Collinson, James, painter, 1831
 Collinson, John, F.R.S., 'History of Somerset', 1793
 Collinson, Peter, F.R.S., botanist, 1693-1768
 Collinson, Sir Richard, K.C.B., admiral, 1811-83
 Collinson, Septimus, D.D., Provost of Queen's Coll., Oxford, 1739-1824
 Collis, Dr. John Day, educational writer 1879
 Collier, John, M.D., poet, fl. 1656
 Collyer, Joseph, compiler and translator 1776
 Collyer, Joseph, engraver, 1748-1827

Collyer, Mrs. Mary, translator, 1768
 Collyer, William Bengo, D.D., LL.D., F.R.S., theological writer, 1742-1854
 Colm or Colmo, St., fl. 1000
 Colman, St., Bishop of Lindisfarne, 676
 Colman Elo, St., 610
 Colman, St., 1015
 Colman, water-colour painter, fl. 1824
 Colman, Charles, Mus. Doc., composer, 1664
 Colman, Edward, musician, 1699
 Colman, George, the Elder, dramatist, 1733-94
 Colman, George, the Younger, dramatist, 1762-1836
 Colman, W., 'La Danse Macabre', fl. 1632
 Colomies or Colomesius, Paul, librarian at Lambeth, 1638-46
 Coloni, Adam, painter, 1634-85
 Coloni, Henry Adrian, painter, 1668-1701
 Colony, Duncan McNeill, Lord, 1769-1874. See McNeill
 Coloribus, John de, D.D., writer against Luther, fl. 1525
 Colpoys, Sir John, admiral, 1760-1821
 Colquhoun, Lady Janet, of Luss, 1781-1845
 Colquhoun, John, D.D., theological writer, 1748-1827
 Colquhoun, Major John, sporting writer, 1804-85
 Colquhoun, John Campbell, 'Animal Magnetism', 1785*-1864
 Colquhoun, John Campbell, miscellaneous writer, 1803-70
 Colquhoun, Patrick, LL.D., police magistrate, 1745-1820
 Colson, John, F.R.S., Lucasian Professor, 1724-60
 Colson, Lancelot, astrologer, fl. 1668
 Colston, Edward, of Bristol, 1636-1721
 Colt, Adam, Scotch divine, fl. 1607
 Colt, Nicholas, B.D., divine, fl. 1665
 Colte, Maximilian, architect and sculptor, temp. Jac. I.
 Colton, Rev. George, Free Library of Lincoln, 1812-83
 Coltman, Sir Thomas, judge, 1781-1849
 Colton, Rev. Charles Caleb, 'Lacon', 1780*-1832
 Colton, John, Archbishop of Armagh, 1404
 Columba, St., 521-97
 Columba, St., disciple of St. Finian
 Columba, Cornish saint, fl. 15th c.
 Columbanus, St., 543-615
 Colville, George, translator, fl. 1566
 Colville, Sir James William, F.R.S., Indian judge, 1810-90
 Colvill of Culross, Lady, Scotch poetess, b. 1570*
 Colvill, Samuel, miscellaneous writer, fl. 1710
 Colville, Alexander, Scotch judge, 1630*-97
 Colville or Colwll, Alexander, D.D., Principal of Edinburgh University, 1620-75
 Colville, Sir James, of Ochiltree, 1490*-1540
 Colville, John, Catholic writer, 1607
 Colville, William, Principal of Edinburgh University, fl. 1673
 Colvin, John, Anglo-Indian, 1807-57
 Colwal, Daniel, naturalist, fl. 1681
 Colyear, David, 1st Earl of Portmore, 1730
 Colyngham, Thomas, Cistercian, fl. 1387
 Coman, St., 746*
 Combe, Andrew, M.D., physician, 1797-1847
 Combe, Charles, M.D., physician, 1743-1817
 Combe, George, 'Constitution of Man', 1788-1858
 Combe, Harvey Christian, M.P., brewer, 1752-1818
 Combe, Taylor, F.R.S., F.S.A., numismatist, 1774-1826
 Combe, Thomas, M.A., 'The Clarendon Press', 1872
 Combe, William, 'Dr. Syn's', 1741-1823
 Comber, Thomas, Dean of Carlisle, 1575-1658
 Comber, Thomas, D.D., Dean of Durham, 1644-99
 Comber, Rev. Thomas, LL.D., miscellaneous writer, 1778
 Comber, Rev. Thomas, miscellaneous writer, 1765-1826
 Comerford, Comerford, or Quemerford, Nicholas, D.D., 1582-1653
 Comerbert, Stapleton Stapleton Cotton, Viscount, 1778-1865. See Cotton.
 Combes, Peter, engraver, fl. 1700
 Comer, John, portrait painter, fl. 1760
 Comerford, John, miniature painter, 1773*-1835
 Congall or Congal, St., 518-601
 Comon, Cormac, or Cormac Dall, Irish bard, 1703-86
 Compton, Elizabeth, Countess of Northampton, 1830
 Compton, Henry, Bishop of London, 1632-1713
 Compton, Henry, actor, 1805-77
 Compton, Sir Herbert, Chief Justice of Bombay, 1776-1846
 Compton, Spencer, 2nd Earl of Northampton, 1801-42
 Compton, Spencer, Earl of Wilmington, 1743
 Compton, Spencer Joshua Alwyne, Marquis of Northampton, 1792-1857
 Compton, Thomas, Jesuit, 1592-1666
 Compton, Sir William, favourite of Henry VIII., 1528
 Compton, Sir William, Master of the Ordnance, 1626-43
 Computista, Roger, monk of Bury, fl. 1390
 Comyn, Alexander, 2nd Earl of Buchan, Constable of Scotland, 1289
 Comyn, John, Archbishop of Dublin, 1212
 Comyn, John, Justiciar of Galloway, 1274
 Comyn, John, 'the Black Comyn', 1300
 Comyn, John, Regent of Scotland, 1305
 Comyn, Robert, Earl of Northumberland, 1069
 Comyn, Sir Robert Buckley, D.C.L., Chief Justice of Madras, 1792-1853
 Comyns, Sir John, Chief Baron of Exchequer, 1740
 Con na na Hundred Battles, King of Ireland, 145
 Con na na-m-Bocht, Irish Culdee, 1059
 Conneus. See Cone.
 Conant, John, D.D., Prebendary of Worcester, 1608-93
 Concanen, Matthew, miscellaneous writer, 1740
 Conchis, Guilelmus de, or Shelley, professor at Paris, fl. 1140
 Conculvar, Irish writer
 Concell, Henry, musician, 1824
 Conder, James, numismatist, 1762-1823
 Conder, John, D.D., Dissenting minister, 1714-81
 Conder, Josiah, miscellaneous writer, 1789-1855
 Conduitt, John, M.P., F.R.S., Warden of the Mint, 1737
 Conduitt, Mrs., Newton's favourite niece
 Condy, George, journalist and dramatist, 1790-1841
 Condy, Nicholas Mathias, marine painter, 1790-1831
 Condy, John, engraver, 1736-1833
 Congall, Bishop of the Culdees, fl. 446
 Congall, abbot, fl. 1113
 Congallus I., King of Scotland, 501
 Congallus II., King of Scotland, 669
 Congallus III., King of Scotland, 824
 Congan, Irish abbot, fl. 1150
 Congleton, Henry Brooke Parnell, Lord, 1776-1842. See Parnell.
 Congreve, William, dramatist and poet, 1669-1729
 Congreve, Sir William, Bart., military engineer 1772-1858

A., theological

2-1838

mbeth, 1638-69

See McNeill,
er, fl. 1825

48-1827
85
sm, 1785*-1864
ter, 1803-70
1745-1820
90

J. Jac. I.
1812-53

1910-90

Edinburgh

ity, fl. 1873

1836

172

er, 1778

1826

las, D.D.,

unt, 1773

98

30

176-1846

42

hampton,

23

Madras,

3

fl. 1140

737

of Scot-

2, See

1826

Coningham, James, Presbyterian minister, 1673-1716
Coningsburgh, Edmund, Archbishop of Armagh, fl. 1479
Coningsby, Harry, poet, fl. 1664
Coningsby, Sir Thomas, 'Siege of Rouen,' 1625
Coningsby, Thomas, Earl of Coningsby, 1729
Coningsby, William, judge, 1640
Conington, Francis Thirkill, M.A., 'Chemical Analysis,' 1828-33
Conington, Prof. John, classical scholar and critic, 1825-69
Conn, George, Scotch Catholic divine, 1645*
Connell, Sir John, Scotch judge and legal writer, 1831
Connellan, Thaddeus, Irish writer, 1854
Connalld, St., Bishop of Kildare, 519
Connor, Bernard, M.D., F.R.S., physician, 1666*-98
Connor, Bonaventure, Irish Franciscan, fl. 1658
Connor, Charles, actor, 1826
Connor, George Henry, D.D., Dean of Windsor, 1822-83
Conny, Robert, M.D., lithotomist, 1713
Conolly, colonel, envoy to Bokhara, murdered 1843
Conolly, Erskine, son, writer, 1751-1843
Conolly, John, M.D., D.C.L., writer on insanity, 1795-1866
Conolly, Thomas, M.P. for Londonderry, fl. 1796
Conolly, Right Hon. William, Governor of Ireland, 1729
Conquest, John Tricker, M.D., medical and miscellaneous writer, 1789-1866
Conry, Florence, Archbishop of Tuam, 1561-1629
Const, Francis, legal writer, 1751-1827
Constable, Archibald, publisher, 1775-1827
Constable, Henry, poet, 1555*-1614
Constable, John, M.A., epigrammatist, fl. 1520
Constable, John, Jesuit, 1679-1740
Constable, John, R.A., painter, 1776-1837
Constable, Michael, Jesuit, 1648-1707
Constable, Sir Robert, rebel, ex. 1837
Constable, Thomas, printer and author, 1831
Constable, Sir Thomas Hugh Clifford, Bart., Catholic writer, 1762-1823
Constantin, Walter de, Bishop of Lincoln and of Rouen, fl. 1199
Constantine, St., 6th cent.
Constantine I., King of Scotland, 479
Constantine II., King of Scotland, 474
Constantine III., King of Scotland, 943
Constantine IV., King of Scotland, 905
Constantine, George, Archdeacon of Brecon, 1504*-59
Constantine, Robert, lexicographer, fl. 1566
Convallus, St., 612
Conway, Anne, Viscountess Conway, 1678
Conway, Edward, Viscount Conway, 1830
Conway, Edward, Viscount Conway, 1655
Conway, Edward, Earl of Conway, 1683
Conway, Henry Seymour, general, 1720-95
Conway, John, or Conwy, Sion, Welsh poet, fl. 1600
Conway, Sir John, Governor of Ostend, 1603
Conway, Roger, Minorite, 1260
Conway, Thomas, count, 1733-1800*
Conway, William Augustus, actor, 1828
Cony, Robert, M.D., man of science, 1722
Conybeare, John, Bishop of Bristol, 1691-1755
Conybeare, John Josias, M.A., divine and geologist, 1779-1824
Conybeare, William Daniel, divine and geologist, 1767-1857
Conybeare, Rev. William John, 'Church Parties,' 1857
Conyers, Richard, M.D., Harveian Orator, 1759*
Conyers, Christian, serjeant-at-law, 1619-84
Conyers, William, serjeant-at-law, 1587-1620
Conyers, William, M.D., physician, b. 1622
Conyngton, Richard, theologian, 1530
Cook, Anthony, mathematician, 1824
Cook, Dutton, dramatic critic, 1832-83
Cook, George, D.D., Scotch divine, 1773-1845
Cook, Henry, painter, fl. 1640
Cook, Henry, painter, 1642-1700
Cook, J., engraver, fl. 1787
Cook, Rev. James, D.C.L., legal writer, 1611
Cook, Capt. James, circumnavigator, 1728-79
Cook, John, regicide, ex. 1660
Cook, John, D.D., professor at St. Andrews, 1824
Cook, John, D.D., professor at St. Andrews, 1807-69
Cook, John, D.D., Scotch divine, 1608-74
Cook, Rev. Joseph, M.A., traveller, 1825
Cook, Richard, R.A., painter, 1783-1857
Cook, Robert, herald, temp. Henry VIII.
Cook, Samuel, water-colour painter, 1806-59
Cook, Samuel Edward, afterwards Widdrington, writer on Spain, 1836
Cook, Sir Thomas, Governor of the East India Company, fl. 1695
Cook, Thomas, engraver, 1744-1818
Cooke, Alexander, B.D., Vicar of Leeds, 1632
Cooke, Ann. See Bacon, Lady Ann.
Cooke, Sir Anthony, M.P., politician, 1604-76
Cooke, Benjamin, Mus. Dr., contrapuntist, 1734-93
Cooke, Edward, dramatist, fl. 1678
Cooke, Edward, M.A., politician, 1756-1820
Cooke, Rev. Edward, M.A., LL.B., topographer, 1772-1824
Cooke, Edward Wm., R.A., F.R.S., painter, 1811-80
Cooke, George, Bishop of Hereford, 1646
Cooke, George, engraver, 1781-1834
Cooke, George, actor, 1869
Cooke, George Frederick, actor, 1755-1812
Cooke, George Leigh, B.D., mathematician, 1780-1853
Cooke, George Wingrove, historian and journalist, 1813-65
Cooke, Capt. Henry, musician, 1672
Cooke, Henry, D.D., LL.D., Irish Presbyterian, 1788-1808
Cooke, James, surgeon of Warwick, temp. Car. II.
Cooke, James, equestrian, 1839
Cooke, John, master of St. Paul's School, fl. 1596
Cooke, John, dramatist, fl. 1614
Cooke, Sir John, M.P., Secretary of State, 1644
Cooke, Sir John, D.C.L., civilian, 1666-1710
Cooke, John, bookseller and topographer, 1731-1810
Cooke, John, M.A., chaplain of Greenwich Hospital, 1740-1825
Cooke, John, M.D., F.R.S., 'Nervous Diseases,' 1838
Cooke, John Douglas, journalist, 1868
Cooke, Nathaniel, musical composer, b. 1773
Cooke, Robert, herald, 1592
Cooke, Rev. Robert, Vicar of Leeds, 1550*-1614
Cooke, Robert, 'Linen Cooke,' 1644-1726
Cooke, Robert, musical composer, 1793-1814
Cooke, Robert, Catholic divine, 1850*-82
Cooke, Shadrach, Nonjuror, 1724

Cooke, Thomas, translator of Hesiod, 1702-55
Cooke, Rev. Thomas, M.A., eccentric character, 1719-83
Cooke, Thomas, physiognomist, 1763-1818
Cooke, Thomas, actor and musical composer, 1782-1848
Cooke, Thomas, critic, 1868
Cooke, Thomas Potter, actor, 1788-1844
Cooke, Thomas Simpson, vocalist and composer, 1782-1845
Cooke, William, judge, 1553
Cooke, Rev. William, M.A., numismatist, 1780
Cooke, William, D.D., Provost of King's Coll., Camb., 1711-97
Cooke, William, D.D., Methodist, 1806
Cooke, William, 'Conversation Cooke,' 1814
Cooke, William, poet and biographer, 1824
Cooke, Rev. William, M.A., Greek Professor at [Cambridge, 1824
Cooke, William, 'Bankrupt Laws,' 1832
Cooke, William, friend of Job Orton, 1754-1838
Cooke, William Bernard, engraver, 1778-1855
Cooke, Sir William Pothergill, electrician, 1803-79
Cooke, Sir Thomas, Bart., founder of Worcester College, 1701
Cooksley, Rev. William Gifford, M.A., classical scholar, 1802-80
Cooksley, Holland, essayist, 1792
Cooksley, Richard, miscellaneous writer, 1761-98
Cookson, George, military commander, fl. 1894
Cookson, John, M.D., physician, 1779
Cookson, Thomas, engraver, fl. 1624
Cookworthy, William, porcelain manufacturer, 1705-80
Cooley, Thomas, Irish architect, 1740-84
Cooley, William Desborough, geographer, 1883
Cooling, Richard, M.A., Clerk of the Privy Council, temp. Jac. II.
Coombes, William Francis, musical composer, b. 1788
Coombes, William Henry, D.D., Catholic divine, 1767-1850
Coombes, James Morris, musical composer, 1769-1820
Cooper, Abraham, R.A., painter, 1767-1808
Cooper, Alexander, miniature painter, fl. 1662
Cooper, Anthony, poet, fl. 1662
Cooper, Anthony Ashley, Earl of Shaftesbury, 1621-83
Cooper, Anthony Ashley, Earl of Shaftesbury, 1671-1713
Cooper, Anthony Ashley, Earl of Shaftesbury, 1801-55
Cooper, Sir Astley Paston, F.R.S., surgeon, 1768-1841
Cooper, Bransby Blake, F.R.S., surgeon, 1793-1860
Cooper, Charles Henry, F.S.A., biographer and antiquary, 1808-66
Cooper, Charles Purton, Q.C., LL.D., F.R.S., antiquary, 1794-1873
Cooper, Daniel, naturalist, 1817-42
Cooper, Edward, printseller. See Cowper.
Cooper, Edward, portrait painter, fl. 1779
Cooper, Elizabeth, 'Muse's Library,' fl. 1741
Cooper, George, architect, fl. 1807
Cooper, George, surgeon, 1792-1877
Cooper, Sir Grey, Bart., statesman, 1750-1801
Cooper, James, Dissenting minister, 1863
Cooper, John, or Giovanni Copercario, musician, fl. 1649
Cooper, John, actor, 1793-1870
Cooper, John Gilbert, miscellaneous writer, 1723-69
Cooper, John Thomas, scientific writer, 1790-1854
Cooper, Rev. Joseph, Hebraist, fl. 1662
Cooper, Joseph, divine, 1699
Cooper, Miles, LL.D., leyrine, 1785
Cooper, Richard, painter and engraver, fl. 1730
Cooper, Richard, engraver, 1764
Cooper, Richard, painter and engraver, 1806*
Cooper, Richard, painter and engraver, 1790-1814
Cooper, Robert, M.A., geographer, fl. 1668
Cooper, Robert, mathematician and geographer, fl. 1695
Cooper, Robert, engraver, fl. 1839
Cooper, Samuel, painter, 1609-72
Cooper, Samuel, D.D., divine, 1800
Cooper, Samuel, F.R.S., surgical writer, 1781-1848
Cooper, T. T., British resident at Bhamo, 1857-78
Cooper, Thomas, Bishop of Winchester, 1564
Cooper or Couper, Thomas, B.D., divine, fl. 1619
Cooper, Thomas, B.D., divine, 1750-1840
Cooper, Vincent, Dominican, 1690
Cooper, Rev. William, M.A., Nonconformist divine, fl. 1681
Cooper, William, portrait painter, fl. 1730
Cooper, Wm. Durrant, F.S.A., antiquary, 1877
Cooper, William Ricketts, Assyriologist, 1843-78
Coote, Algernon, Earl of Monmouth, 1744
Coote, Sir Charles, Bart., military commander, 1642
Coote, Sir Charles, Earl of Monmouth, 1661
Coote, Charles, D.C.L., historian and biographer, 1760-1835
Coote, Edmund, M.A., schoolmaster, fl. 1627
Coote, Sir Eyre, Commander-in-Chief in India, 1726-83
Coote, Henry Charles, F.S.A., antiquary, 1816-85
Coote, Holmes, surgeon, 1819-72
Coote, Richard, Earl of Bellmont, 1700
Cope, John, D.D., member of C.C.C.C., 1590
Cope, Alan, D.D., Catholic divine, 1580
Cope, Sir Anthony, theological writer, 1551
Cope, Sir John, military commander, 1760
Cope, Michael, Protestant divine, fl. 1590
Cope, Rev. Richard, LL.D., Independent minister, 1770-1856
Copeland, Richard, captain R.N., 1792-1850
Copeland, Thomas, surgeon, fl. 1781-1855
Copeland, Rev. William John, M.A., divine, 1805-85
Coperario, Giovanni. See Cooper, John.
Coping, John, Brownist, ex. 1583
Coping, Henry, Master of Magdalene College, Camb., 1622
Coping, William, theological writer, 1416
Copland, James, M.D., F.R.S., 'Dictionary of Medicine,' 1789-870
Copland, Patrick, LL.D., mathematician, 1750-1822
Copland, Robert, printer, 1547*
Copland, William, printer, 1569*
Copleston, Edward, Bishop of Lichfield, 1776-1849
Copley, Anthony, traitor and poet, fl. 1614
Copley, Sir Godfrey, Bart., M.P., F.R.S., donor of the Copley medal, 1709
Copley, John Singleton, painter, 1737-1815
Copley, John Singleton, Lord Lyndhurst, 1772-1863
Coppe, Abiezer, afterwards Higham, Dr., Puritan, 1672

(To be continued.)

THE NEW PUBLISHING SEASON.

Messrs. W. CLOWES & SONS will shortly publish 'The Law of Torts,' by Mr. F. T. Piggott, and 'Additional Notes and Recent Cases on Service out of the Jurisdiction,' being an appendix to the same author's work on foreign judgments. They also announce a collection of Admiralty cases, never before published, reported by Sir W. Burrell, who died in 1796. The editor, Mr. R. G. Marsden, barrister, publishes the volume by leave of Sir Walter Burrell, Bart., M.P., in whose library at West Grinstead Park, Sussex, the originals were discovered. The same firm will issue a work on 'Salvage,' by Mr. Harry Newson, barrister; 'Practical Instructions and Suggestions to Young Solicitors,' by Mr. H. Moore, solicitor; a new edition of Wetherfield's 'County Court Statutes'; and a translation by Mr. Philip A. Ashworth, barrister, of 'The History of the English Constitution,' by Dr. Rudolf Gneist, Professor of Law at the University of Berlin.

Messrs. Swan Sonnenschein & Co. will soon publish 'A New History of Art,' by Mr. Francis C. Turner; Mr. Everitt's work on 'English Caricaturists'; and the first of ten monthly volumes of a new edition of Dyce's 'Shakespeare,' *Eastward Ho!* a monthly magazine dealing with East-End subjects, will in future be published by this firm.

The Clarendon Press will publish immediately 'The Governance of England: otherwise called The Difference between an Absolute and a Limited Monarchy,' by Sir John Fortescue, Knt., a revised text, edited with introduction, notes, and appendices by Mr. Charles Plummer, Fellow and Chaplain of Corpus Christi College, Oxford. The Clarendon Press will also issue immediately 'Fragments Herculanensis,' by Mr. Walter Scott, Fellow of Merton College.

Messrs. Ward & Downey are to issue soon Mrs. Macquoid's novel 'At the Red Glove,' in 3 vols.

Messrs. Chapman & Hall will publish shortly a book on moral philosophy by Mr. W. L. Courtney, Fellow of New College, Oxford. Its title will be 'Constructive Ethics,' and its subject a review of modern moral philosophy in its three stages of interpretation, criticism, and reconstruction.

Mr. Elliot Stock promises 'Thoughts on Saints' Days of the Church's Year,' by Dean Howson.

Miss Braddon's annual, *The Mistletoe Bough*, is about to be issued by Messrs. J. & R. Maxwell.

Mr. T. Fisher Unwin announces a boys' edition of M. Vambéry's 'Life and Adventures,'—'A Short History of the Netherlands,' by Mr. Alexander Young,—and a second edition of 'The Lives of Robert and Mary Moffat,' which only appeared on the 1st inst. An American edition of the work has already appeared, and a German translation is in progress.

Messrs. S. Low & Co. will issue next week 'Our Land Laws as They Are,' by Mr. H. H. Greenwood, barrister.

The first edition of 'Why I am a Liberal,' published by Messrs. Cassell last Monday, was disposed of in a few hours. A second edition will be ready very shortly. The same publishers state that the Christmas number of the *Quarter* will be called 'Sure and Swift,' and that the second volume of 'Cassell's Rainbow Series,' entitled 'A Crimson Stain,' by A. Bradshaw, will be published early next month.

Literary Gossip.

MR. SWINBURNE is engaged upon a volume on Victor Hugo. Messrs. Chatto & Windus will be the publishers, and the book will appear at as early a date as practicable.

We are authorized to state that Prof. Dowden, in carrying out the biographical work on Shelley undertaken at the request of Sir Percy and Lady Shelley, will have

access to the whole of Mr. Buxton Forman's Shelley collections—books, pamphlets, magazines, original unpublished letters in considerable numbers, and manuscript papers of various kinds. These collections being by far the most considerable on the subject, with the exception of those at Boscombe Manor, no obstacle exists to the production of a work of capital importance; and it is hoped that Prof. Dowden's labours may be completed before the close of next year.

A CORRESPONDENT informs us that there is a copy of the suppressed Byron quarto in the possession of Mr. Webb, of Newstead Abbey. This would seem to be one of the copies mentioned by Moore as positively existing, and again in the appendix to the English translation of Elze's 'Life of Byron,' where it is identified as the copy given to Pigot. It is there described as imperfect, and this statement is confirmed by another correspondent, who writes to tell us of the existence of this Newstead copy, or portion of a copy. Moore's copy No. 2, also mentioned in the above-named appendix, is the one given to Becher. This, like the Pigot copy, has changed hands since Elze's book was published in England some thirteen years ago; but besides that it has changed places. However, one of our correspondents assures us of its safe existence. Of the third copy, to which Moore assigned only a possible existence, we hear no tidings.

THE Duke of Argyll will give at Dundee on the 12th of November the first of an autumn series of lectures to be delivered under the auspices of the Armistead Trust. The subject will be 'The Connexion between the Scenery of Scotland and its Geology.'

MRS. AUGUSTA WEBSTER, whose health is now re-established, has decided to seek re-election to the London School Board. Mr. William Bell Scott, notwithstanding one or two relapses within the last few weeks, is decidedly gaining strength. He is still in Scotland, and will probably not return to London for some time. Prof. John Nichol has obtained a year's leave of absence from Glasgow University on account of delicate health. He has already left Scotland, and is on his way to Italy for a sojourn of some months. We regret to hear that Mr. Frederick Wedmore, who is still in the United States, has been seriously ill, and that as yet no word of his convalescence has reached his friends in England.

MR. DICKENS's extra Christmas number of *All the Year Round* will consist of a complete story written by Mr. Walter Besant.

MR. AUSTIN DOBSON's volume, 'At the Sign of the Lyre,' is, we hear, already in its second edition.

MR. JOSEPH HATTON succeeds Mr. G. A. Sala as the writer of this year's *Bow Bells Annual*.

THE sixth edition of Mr. George Moore's 'A Mummer's Wife' is to be published next week. The author has written a new preface in which he speaks of a considerable revision of the text. The book has been out of print for some weeks past.

MR. SYDNEY BUXTON, M.P., has added some new matter to his 'Handbook to Political Questions of the Day,' and Mr. Murray

has the new edition nearly ready for publication.

MR. EDWIN ARNOLD, C.S.I., left England for Bombay on the 28th inst.

MR. BUXTON FORMAN has written the articles "Clough (Arthur Hugh)" and "Crabbe (George)" for Prof. Lloyd Sanders's 'Dictionary of Men and Women of the Nineteenth Century,' to be published by Messrs. Cassell & Co., and has undertaken to contribute to the work articles on several leading English poets.

MR. LINLEY SAMBOURNE has been at work on a set of illustrations for a new edition of Kingsley's 'Water Babies,' which is nearly ready, and will be published by Messrs. Macmillan & Co. in two or three weeks.

WE hear that Mr. T. Hall Caine and Mr. Robert Buchanan are engaged on the dramatization of a new novel by the former.

SIR GEORGE BIRDWOOD will contribute to the first number of the *Asiatic Quarterly Review* an article on 'The Christmas Tree.'

MESSRS. MACMILLAN & Co. will publish immediately the volume of Italian popular tales by Prof. Crane, of Cornell University, the preparation of which we announced some time ago. The work consists of one hundred and nine tales from all parts of Italy, given exactly as they were taken down from the mouths of the people by recent Italian collectors of popular literature. Most of these tales are translated from dialects quite different from literary Italian, and some are taken from privately printed works, inaccessible to the public. The book is provided with an introduction, containing a history of Italian popular tales, and a bibliography of the works which have appeared on the subject.

THE first number of a new monthly magazine, entitled *The Archaeologist*, will be published in December next. Amongst the features of the magazine will be a monthly record of archaeological and antiquarian researches, and a brief résumé of the principal contents of home and foreign archaeological journals and transactions of learned societies.

WE hear on excellent authority that Prof. Napier will come over from Göttingen in November to deliver his first course of lectures at Oxford.

A CHAPTER in Canon Hulbert's recently issued 'Supplementary Annals of the Church and Parish of Almondbury' is devoted to the inscriptions on the gravestones in the cemetery. Twenty-five pages are filled with these important memorials: a branch of local history which is far too often neglected, from the labour involved in the collection of the materials.

A PETITION addressed to Mr. Matthew Arnold is being extensively signed in Oxford, urging him to come forward as a candidate for the vacant professorship of Poetry.

PROF. H. SIDGWICK's presidential address to the Economic Section of the British Association at Aberdeen will shortly be issued by Messrs. Macmillan & Co. in a separate form.

A THIRD place of residence for women studying in Cambridge for Tripos examina-

tions has been established at Norwich House, which was for some time occupied by Miss Clough and her students during the building of the house at Newnham. Norwich House is managed by the Graduated County Schools Association, of which the Rev. J. L. Brereton is the promoter. Miss C. Martin is principal *pro tem.*, and Miss McArthur, of Girton College, has been appointed tutor. The council of the Senate of Cambridge University have recommended the Senate to recognize Norwich House for five years.

IN English language and literature candidates for the Cambridge Higher Local Examinations have now attained a high degree of excellence, according to the last report of the examiners; but in the study of Early English there is much deficiency. This is certain to be the case while there are so few qualified teachers. In French and German the attainments of candidates do not improve. Set subjects in Latin and Greek are well prepared by many students.

MR. J. W. REDHOUSE has lately presented to the Trustees of the British Museum the manuscript of his Arabic, Persian, and Turkish Thesaurus. This work, the most comprehensive of the kind ever attempted, embodies the results of twenty years' unremitting labour. Its magnitude may be estimated from the fact that, although extending only from *alif* to the end of the letter *sin* (the author's advancing years unfortunately preventing its completion), it fills ten folio volumes of enormous size, and contains more than 84,000 words. The list of authorities includes not only all the printed lexicons, native or European, but also a large number of rare manuscript works of the same class. With characteristic modesty Mr. Redhouse hopes that "it may prove useful to young Oriental students in various ways, partly as an inducement to do better, and partly as a warning against attempting too much."

THE forthcoming part of Mr. W. de Gray Birch's 'Cartularium Saxonum' for November contains the text of forty-six documents ranging in date between A.D. 885 and 903. Among the more interesting deeds are the records of grants by the Witenagemots at Droghda and at Gloucester; the will of Ælfred Dux, remarkable for its palæographical peculiarities, from the Stowe charters of the Ashburnham Library; several charters relating to London; a new charter from the Burton chartulary, one of Mr. R. M. W. Wynne's Hengwrt MSS.; and another from the Codex Wintoniensis.

THE Aryan Order of America announces the following genealogical publications as being in course of preparation: (1) The families of colonial knightood and nobility; (2) The families of the Knights of the Order of the Cincinnati; (3) The families of those officers in the American army, above the rank of field officers, who have received honours from the Government for distinguished services at home or abroad; (4) The Senatorial families of the United States; and (5) The families of the Cavaliers of the White Rose. This last-mentioned work refers to a degree—founded by the Aryan Order in conjunction with the Spanish Court to celebrate at Madrid the approaching four hundredth anniversary of the discovery of America by Columbus—which has been

conferred upon 400 of the most distinguished ancient families of Virginia and the South.

A new novel by George Taylor (Prof. Hausrath, of Heidelberg) is announced to appear at Leipzig in the course of November. The title is 'Elfriede.'

A PUBLICATION which has just reached a second edition in Vienna might be imitated with advantage in this country. It is the 'Adressbuch für Freunde der Münz-, Siegel-, und Wappenkunde,' containing (1) a dictionary of collectors (of coins, seals, &c.), home and foreign, with biographical and literary notices to facilitate intercommunication among those interested in special subjects; (2) a collection of the addresses of all "working collectors" in all countries, arranged according to their domicile; and (3) notices of societies. A list of the members of our own learned societies might be readily compiled, and would certainly prove useful to authors, students, and publishers.

SIGNOR R. BONGHI has accepted the chair of Modern History at Rome.

PROF. VIETOR, of Marburg, has begun his series called the "Phonetische Bibliothek" by the issue of a part containing a reprint of C. F. Hellwag's 'De Formatione Loquellæ' (1781). Other parts will soon be published by Messrs. Henninger Brothers, of Heilbronn, as follows: John Wallis's 'Tractatus Grammatico-Physicus de Loquella' (1653); John Wilkin's 'Essay towards a Real Character and Philosophical Language' (1668); O. G. Kratzenstein's 'Tentamen Resolvendi Problema, &c.' (1781); and W. von Kempelen's 'Mechanismus der Menschlichen Sprache' (1791).

THE house in Zante where Ugo Foscolo was born in 1778 was recently in danger of being pulled down as dilapidated. An energetic protest, however, on the part of the poet's admirers in Zante induced the municipality to acquire the house, and to undertake its preservation. The idea is to establish in it a Foscolo museum.

THE philosophical faculty of the University of Munich has bestowed the degree of doctor upon Herr Otto Braun, who has been editor of the *Allgemeine Zeitung* for twenty-five years, "as a token of grateful recognition for his zealous support and furtherance of scientific and academical interests."

PHILLIP FERDINAND LUCIUS, Evangelical clergyman of Sesenheim, near Strasburg, has just died in his sixty-seventh year. As a successor of Pfarrer Brion, whose name has been immortalized by Goethe, Pfarrer Lucius devoted his leisure to searching the parish registers and making inquiries amongst the older Sesenheim families for materials for a biography of Brion.

SCIENCE

Report on the Scientific Results of the Voyage of H.M.S. Challenger.—Narrative. Vol. I. (Published by Order of Her Majesty's Government.)

THIS so-called vol. i. of the Narrative in reality consists of two quarto tomes, uniform with the rest of the series, entitled first part and second part, and containing upwards of five hundred pages each. They would doubtless have been designated vol. i. and vol. ii.

of the Narrative respectively had not another volume—full of magnetical and meteorological observations, but containing no actual narrative—been long ago issued as Narrative, vol. ii. The actual narrative was to have been written by the late Sir Wyville Thomson in conjunction with Staff-Commander Tizard, the navigating officer of the expedition. Staff-Commander Tizard prepared at the Hydrographic Office a complete set of charts and diagrams and a narrative embodying all requisite hydrographic information, which were finished in 1879; but Sir Wyville Thomson, owing to ill health, was never able to make any progress with his part of the work. The present volume was, therefore, undertaken after his death as a joint production by Staff-Commander Tizard and Prof. Moseley, Mr. J. Y. Buchanan, and Mr. John Murray, members of the scientific staff of the expedition. There are further embodied in it a series of short *résumés* giving the main results of the investigations in their own particular departments by the various specialists to whom the collections made during the cruise have been entrusted for description. The two tomes are most sumptuously illustrated throughout. Some of the illustrations are woodcuts from drawings by Dr. Wild, the artist of the expedition. A considerable number are photographs selected from the series taken during the cruise by the photographer to the expedition. It is to be hoped that now that these selected photographs have been issued the entire series, which has been so long expected, will be soon published. Other illustrations, coloured and plain, depict the structure of the sea bottom, the arts of the Admiralty Islanders, and the forms of the deep-sea animals. The volume also contains excellent maps by Staff-Commander Tizard, displaying all the routes pursued, the harbours surveyed, and the position of each sounding and dredging station, and twenty-two diagrams showing the distribution of temperature at successive depths in the ocean. The only drawback seems to be that no more than six hundred and fifty copies of the work have been printed, and that it is sold at the almost prohibitive price of 6*l.* 16*s.* 6*d.* It is a great pity that a work which embodies so much general scientific information could not have been rendered more readily accessible.

A good deal of the actual narrative is reprinted with modifications from Moseley's 'Notes by a Naturalist on the Challenger,' and the work contains a great deal of matter which, though now brought together for the first time, has already been published elsewhere. Very many of the specialists' concise accounts of deep-sea groups of animals are of peculiar value because they give the first view of the results attained in these groups, the authors of them having not yet completed their full memoirs. But all the accounts are of great interest as expressing what each specialist regards as the most important features in his deep-sea group. Mr. John Murray, as editor, is much to be congratulated on having got together this series of statements as well as on the general get-up of the volumes. It is to be noted that these concise statements are merely intended to give as good a view of the zoological and other results of the expedition as can be afforded at the present

time, whilst many of the special memoirs are still unfinished. They are by no means intended, as some reviewers seem to have supposed, to represent the official final summary of results, which will appear together with a general index in the concluding volume of the series, to be prepared by the editor.

Mr. Spence Bate has found 150 new species to describe amongst the macrurous Crustacea. The interesting forms *Willemoesia* and *Polychates*, allied to *Eryon* of the Solenhöfen slate, found in deep water all over the world, have already attracted much attention. The shrimps which inhabit very great depths are mostly devoid of stiffness in their integument and incapable of attack or defence.

We can hardly agree with Prof. R. Hertwig in his reference of two deep-sea *Actiniaria* to relationship with the Tetracoralla. His conclusions are formed in each case from a single specimen, and it is possible that the number of mesenteries may be abnormal in these. The arrangement of the mesenteries in pairs and the disposition of the muscles on the directive mesenteries so exactly correspond with those in Hexactiniadæ that we think further evidence is necessary before any modern allies of the Tetracoralla can be hailed with certainty.

Mr. E. J. Miers, of the British Museum, reports on the crabs. They prove not to be deep-sea inhabitants. One small specimen only was got from a depth of 1,000 fathoms; very few were dredged from depths exceeding 400 fathoms. The most interesting new forms occurred between 100 and 400 fathoms.

With regard to the starfishes, Mr. Percy Sladen states that the Challenger collection is "unquestionably the most important addition that has ever been made to our knowledge of the group, both from a geographical and geological point of view." It included 150 new species and 28 genera.

Mr. E. A. Smith, of the British Museum, considers the lamellibranch shells collected by the Challenger as disappointing. "Judging from the Challenger collection," he writes, "it will be seen that the abyssal fauna of the ocean, so far as the Lamellibranchiata are concerned, does not apparently differ greatly in known generic types from that of shallower seas"; but possibly this result is partly due, as Mr. Murray remarks, to the almost exclusive use of the trawl instead of the dredge in deep water by the expedition, and the same cause probably affects similarly the somewhat scanty collection of gastropods, the great glory of which was a pure white alabaster volute more than six inches long, dredged from 1,600 fathoms in the South Indian Ocean. It is remarkable that so large a shell should occur at so great a depth. The unique specimen is most unfortunately now terribly damaged by breakage.

Some of the most important portion of the work is that which embodies the results of Messrs. Murray and Renard's researches on the nature of deep-sea deposits. They open their statement of conclusions as follows:—

"Muds and sands are situated at various depths at no great distance from land, while the organic oozes and red clays occupy the abysmal regions of the ocean basins far from land. Leaving out of view the coral and volcanic muds and sands, which are found principally around

oceanic islands, blue muds, green muds and sands, and red muds, together with all the coast and shore formations, are situated along the margins of continents and in enclosed and partially enclosed seas. The chief characteristic of these deposits is the presence on them of continental *débris*. The blue muds are found in all the deeper parts of the regions just indicated and typically near the embouchures of rivers. Red muds do not differ much from blue muds except in colour, due to the presence of ferruginous matter in great abundance, and occur under the same conditions as blue muds. The green muds and sands occupy as a rule portions of the coast where detrital matter from rivers is not apparently accumulating at a rapid rate, viz., on such places as the Agulhas Bank, off the east coast of Australia, off the coast of Spain, and at various points along the coast of America."

We cannot follow the subject here further as it is too technical. It is illustrated by a beautiful coloured plate, prepared under Mr. Murray's direction, showing the microscopic appearance of the principal deep-sea deposits: diatom and radiolarian oozes; globigerina ooze; fine washings of a globigerina ooze after the removal of the carbonate of lime with acid, showing minute particles of argillaceous matter and fragments of organisms and minerals; pteropod ooze, largely composed of the shells of pteropods, which, as Mr. Murray has shown, become dissolved away by the sea water as they sink, and thus cannot exist in a greater depth in tropical and sub-tropical regions than about 1,500 fathoms. There are further drawings of the mineral particles of a terrigenous deposit in which fragments of quartz rounded by attrition predominate, and which contrast strongly with the ordinary minerals of a deep-sea deposit, which are all of volcanic origin, and not rubbed.

Another most important joint essay of Mr. Murray and Mr. Renard relates to the metallic spherules which Mr. Murray found in deep-sea deposits, and which they believe to be cosmic in origin. Two of these spherules are figured in woodcuts: one from 2,375 fathoms in the South Pacific, the other from 3,500 fathoms in the Central South Pacific.

It will be remembered that the Challenger dredged a large quantity of manganese nodules and sharks' teeth and whales' bones encrusted with manganese. On one occasion, between Tahiti and Valparaiso, the trawl brought up from 2,375 fathoms two bushels of manganese nodules, and amongst these 1,500 specimens of sharks' teeth were counted and forty-two petrous and tympanic bones of whales, belonging, as determined by Prof. Turner, to six different genera. Two days afterwards ninety tympanic bullæ of whales were caught in the net. Some of the sharks' teeth belong to the large extinct species *Carcharodon megalodon*.

The account of the Admiralty Islanders by Prof. Moseley is very beautifully illustrated with coloured plates, woodcuts, and photographs. The Admiralty Islanders have a great deal of artistic taste, and their obsidian spear heads, by far the finest of the kind existing, are very handsome objects. They carve out of single blocks of wood most graceful food bowls, of large size and wonderfully accurate form, with spirally coiled handles pierced and carved, and this is apparently done without the use of iron.

It is astonishing that men who can produce such work should be mad to get a bit of common iron tub hoop to make into a chopper. Some of the Admiralty Island men carry a peculiar ornament, consisting of a human humerus tied up together with the wing feathers of some large bird. The whole is bound round with great care with fine twine in an ornamental manner, and sometimes decorated with colour and shell bead work. Baron de Miklucho-Maclay explained, when in Europe some time ago, that these ornaments are badges of hereditary distinction, which pass from father to son, and correspond somewhat to crests or coats of arms. One of them was found, when examined, to have a sham wooden humerus in its centre. A figure from a drawing by Dr. Wild is given of one of the club-houses on the Admiralty Islands, which has carved and painted wooden doorposts representing a male and a female figure respectively. During the Challenger's visit the significance of these figures was not understood. It was thought they might be deities of some kind; but it appears probable now from subsequent information that they represent the material of a cannibal feast with which the club-house was inaugurated. Melanesians preserve a kind of chronology by treasuring mementoes of their feasts, and the club-house above referred to was decorated with the skulls and hair of animals and men consumed at various festive seasons.

The work concludes with a summary of Mr. J. Y. Buchanan's investigations on the density of sea water, with a chart giving the results in a graphic form, and also a *résumé* of the conclusions arrived at by Mr. Buchanan and Prof. Dittmar as to the gases held in solution in the ocean at various depths. In the appendix is a report by Fleet-Surgeon G. Maclean on the health of the ship's company during the voyage, and one by Prof. Dittmar on the analyses of the bones impregnated with manganese and the manganese nodules dredged in deep water. There is also a list of all books and memoirs relating to the Challenger expedition, and of the official Challenger reports already published and those forthcoming. Of the latter there are about forty, all of which are to be issued by 1888. Nineteen of them are set down to appear in the present year, the most important amongst them being Dr. Günther's report on the deep-sea fishes; Prof. Haeckel's on the Radiolaria; Mr. Spence Bate's on the Macrura; Mr. Percy Sladen's on the Asteroidea; and Prof. G. O. Sar's on the Schizopoda, Cumacea, and Phyllocarida. Mr. John Murray and Prof. Renard promise their most important 'Report on Deep-Sea Deposits' in 1886.

ASTRONOMICAL NOTES.

DURING the whole of next month the planet Venus will be visible in the evening for about two hours after sunset. She will be at her greatest southern declination on the 9th, and at her greatest elongation from the sun on the 9th of December, throughout which month she will set a little later each night, and at about 8 o'clock in the evening by the end of the year. Mars is in Leo throughout November, rising a little before midnight; he will pass very near Regulus on the 4th, less than $1\frac{1}{2}^{\circ}$ to the north of that star. Jupiter is in Virgo, and does not rise until more than

two hours after midnight. Saturn is in Gemini, and rises now about half-past 7 o'clock in the evening; by the end of November, a little before six.

An occultation of Aldebaran will take place on the evening of the 22nd prox.; the Greenwich time of disappearance will be $9^h 48^m$, and of reappearance, $10^h 57^m$.

A fourth edition of Mr. Lynn's handy little astronomical volume, 'Celestial Motions,' enlarged by the addition of a chapter on 'The Constellations,' and again brought carefully up to date, will be published by Mr. Stanford next week.

Prof. Kirkwood, of Bloomington, Indiana, has recently pointed out, in a paper read before the American Philosophical Society, that a careful discussion of the meteors which have been observed in the middle of November shows that there are three meteoric streams moving in the orbit of the comet of 1866 (discovered by Tempel at Marseilles on the 19th of December, 1865). Of these the principal group is the well-known one which produced the great showers of 1833 and 1866; the period of this was shown by Prof. Adams to be about 33.25 years. Prof. Kirkwood identified the second group in 1875 from an examination of the meteoric observations of Humboldt and of Quetelet; its period is about 33.31 years, and a shower from it will be due about the 14th of November, 1887; but the display may commence about that time next year, or possibly even as early as the present year (next month). The third group has been less observed than either of the others; its period is about 33.19 years, and another shower from it will not be due until 1912 or later. A comet (or rather pair of comets) was observed in China in the year 1366, and this is generally supposed to have been an appearance of the comet of 1866 (500 years being very nearly equal to fifteen multiples of 33.25). Prof. Kirkwood suggests that the comet may have undergone a great diminution of brightness in 1366, in consequence of the separation from it in that year of the first and largest of these groups. At any rate, it may be worth while to watch in the neighbourhood of the Leo radiant for meteors belonging to the second group on the nights from the 13th to the 15th of next month.

ANTHROPOLOGICAL NOTES.

DR. TOPINARD has published a revised series of anthropometric instructions for travellers. He points out that, as a rule, travellers must be content with simple superficial observations. They should avoid mere indefinite words of description, the meaning of which varies with the judgment of the observer. The great object of anthropological science is to substitute figures or exact information for phrases. The traveller need not trouble himself with questions of race, but should merely observe varieties of type. For this purpose he should take measures of as large a number of individuals as practicable, ten different measurements of one hundred individuals being more valuable than fifty of twenty-five persons. The measurements must be so simple as to reduce the personal equation as low as possible. They should also be so arranged as not to keep the subject in one attitude any longer than necessary. Men should be selected for measurement rather than women. All the instruments required may be collected into a small anthropometric box. The most useful is the anthropometric alide, which is available for a great number of measurements. Another that has been found very valuable in practice is the anthropometric *toise*. With these a complete observation may be made in fifteen minutes, of which not more than ten or twelve will be occupied in actual measurement. Dr. Topinard furnishes a form for recording the results and the remarks of the observer.

A prospectus has been issued of a work on the history of Lusitania and Iberia from primitive times to the definite establishment of the Roman

dominion, by João Bonança, in three volumes, to be published by subscription under the auspices of a committee of members of the Royal Academy of Sciences of Lisbon and others. A considerable portion of the work appears to be devoted to prehistoric and proto-historic times, and the third volume is occupied mainly by philological and ethnographical matter.

Committees were appointed at the recent meeting of the British Association in connexion with the Anthropological Section for the purpose of investigating the prehistoric race in the Greek islands; for the purpose of investigating and publishing reports on the physical characters, languages, and industrial and social condition of the North-Western tribes of the Dominion of Canada; and for the purpose of defining the racial characteristics of the inhabitants of the British Isles. Mr. Bloxam is secretary of the two former, and Dr. Garson of the latter.

SOCIETIES.

ARISTOTELIAN.—Oct. 26.—Mr. S. H. Hodgson, President, in the chair.—The President delivered the opening address on 'Philosophy and Experience.' Philosophy is the last in a series of three ways of regarding experience, the first being that of ordinary or common-sense thinking, and the second that of positive science. Philosophy begins not by assuming existence, but by asking what we mean when we assume it, what *being* is. In the first place, therefore, its procedure is subjective. It is also, in the next place, analytic, since it begins by asking the question *what* of everything, and only when this is answered goes on to the further questions, how it comes and how it behaves. The application of this method to experience results in distributing the whole consideration of it—that is, the whole of philosophy—under four heads or rubrics: 1, The Distinction of Aspects; 2, The Analysis of Elements; 3, The Order of Real Conditioning; and, 4, The Constructive Branch of Philosophy, which deals with the limits of knowledge, the question of the infinite, and the question of religion. Thus the entire results of positive science may be incorporated with philosophy, namely, under its third rubric; while, by means of its fourth rubric, philosophy is in a position to mediate between positive science and religion, which is based on man's *de facto* relation to the infinite. The question of the method and logical articulation of philosophy, on a purely experimental basis, is the vital question for philosophy, and one which, before all others, presses itself on the consideration of a society formed for the systematic study of it.

HELLENIC.—Oct. 22.—*General Meeting.*—Prof. C. T. Newton in the chair.—The Chairman read a paper by Mr. A. S. Murray, 'On a Terra-Cotta Diadumenos recently acquired in Smyrna by Mr. W. R. Paton.' The Vaison and Farnese marble copies in the British Museum of the original bronze Diadumenos of Polykleitos were clearly executed at a date when the canon of Lysippos had superseded that of Polykleitos, so that an artist even when copying the latter could hardly shake off the influence of the former. This was especially noticeable in the length of the thigh. It was therefore difficult to form a just idea of the style of Polykleitos. The present terra-cotta, however, seemed to some extent to bridge over the gulf between the extant marble copies and the original works. Its proportions approximated far more nearly to the known canon of Polykleitos, and in the workmanship there was more effort shown to imitate the effect of the bronze. As to date, Mr. Murray was inclined to assign the statuette, from certain traces of the influences of Praxiteles, to the short period between that sculptor and Lysippos.—The Chairman said that in general treatment the figure reminded him of the fragments he had found on the ancient surface of the Mausoleum, fragments remarkable for their beauty of modelling. It was possible that these and the statuette now in question had been models prepared for the use of art-students.—Mr. Gardner, in showing photographs of the terra-cotta and the Farnese Diadumenos, pointed out the superiority of the former in point of workmanship, and agreed with Prof. Newton that the fineness of execution could hardly be accounted for in a terra-cotta otherwise than by supposing it to have been a sculptor's model.—Mr. Macmillan read a paper by Prof. W. Ridgeway 'On the Land System of Homer.' The writer's object was to prove, by minute examination of words and passages bearing on agriculture, that traces of the primitive common field system were to be found in the Iliad, while the Odyssey seemed to imply a later system, tending towards the hereditary and

separate ownership, which in the time of Hesiod had become thoroughly established.—Prof. Campbell, while admitting the great interest of the paper, was inclined to think that it contained some assumptions which would hardly bear examination.—Mr. Gennadius illustrated and confirmed the Homeric use of certain agricultural customs and phrases from the usage of modern Greece, and maintained that a knowledge of the language and customs of the Greece of to-day was essential to a true understanding of the classical texts. This contention was supported by Prof. Newton, who gave several instances, from his experience in the Levant, of the survival of Homeric customs; and Mr. Bent bore similar testimony in regard to the Greek islands.—Mr. Murray and Prof. Ridgeway's papers will be published in the forthcoming number (vol. vi. part ii.) of the *Journal of Hellenic Studies*.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 5.—General Monthly.
Tues. Biblical Archaeology, 8.—Remarks on the Bar-el-Yasuf, Mr. F. C. Whitehouse; 'An Early Babylonian Deed of Brotherhood,' Mr. T. G. Pinches; 'Are there Totem-Clans in the Old Testament?' Mr. J. Jacob.
Wed. Zoological, 8½.—Descriptions of the Phytophagous Coleoptera of Japan obtained by Mr. George Lewis during his Second Journey, 1880-81: Part II., Hatticene and Galeucine, Mr. M. Jacoby; 'Account of Two Collections of Lepidoptera recently received from Somal Land,' Mr. A. G. Butler; 'Description of a Tooth of Mastodon indidens from Boreas,' Mr. H. Lydekker; 'Monograph of the Genus *Parasaururus*, F. Cuv., Mr. W. T. Blanford; 'Description of a New species of *Mos* from Hind,' Mr. J. A. Murray; 'Specific Characters and Structure of some New Zealand Lumbicidæ,' Mr. F. E. Bedford.
Geological, 8½.—Premaxillaries and Scapiform Teeth of a large Extinct Wombat (*Phascogalea curvirostris*, Ow.), Mr. R. Owen; 'Structure and Classificatory Position of some Secondary Mesopreopria,' and 'Remarks on the Morphology of Mesopreopria of the Sutton Stone in the Infra-Lias of South Wales,' Prof. F. M. Duncan.
Shorthand, 8½.—Principles hitherto used in Shorthand, Mr. E. Focknell.
Thurs. Archaeological Institute, 4.—'Nauclark,' Mr. F. Petrie; 'Notes on Wolsey Church,' Rev. R. W. Gibson.
Linnæan, 8.—Flora of the Peruvian Andes and its History and Origin, Mr. J. Hall; 'Monograph of Recent Brachiopoda,' Part I., late Dr. T. Davidson.
Philological, 8½.—Notes on some English Etymologies, the President.

Science Gossip.

THE session of the Royal Society will commence on Thursday, the 19th of November.

THE Institute of Chemistry, having obtained a royal charter of incorporation from the Privy Council, intends celebrating this event by a dinner on November 6th.

PROF. PERRY, the engineer to the Telpherage Company, on Saturday, the 17th inst., brought into action the telpher line at Glynde, in Sussex (to which we directed attention in the *Athenæum* for October 10th). The object of telpherage is the conveyance of any kind of goods divisible into parcels of two hundredweight at a speed of from four to five miles an hour, the motive power being electricity. The success of the system from a scientific point of view is now placed beyond any doubt; its commercial value yet remains to be determined.

MR. LAZARUS FLETCHER, F.R.S., was on Tuesday, the 20th inst., elected President of the Mineralogical Society of Great Britain and Ireland at the annual meeting, held at the Museum of Practical Geology, Jernyn Street, in the place of the Rev. Prof. Bonney, F.R.S., who retires.

THE Marquis of Exeter presided at a meeting of the council of the National Fish Culture Association on Friday, the 16th inst. It was then resolved that a series of investigations and observations on the temperature at various depths in the ocean should be at once undertaken, the erratic migrations of fish examined, and the general habits of fish as far as possible determined. The Duke of Edinburgh has obtained the co-operation of the Admiralty and the Trinity Board in carrying out these important objects.

MR. RALPH H. C. NEVILLE, of Wellington, recently read before the Institution of Mechanical Engineers a paper 'On Private Installations of Electric Lighting,' which is published in the August number of the *Proceedings* of that society. We direct attention to this paper, and to the remarks made in the discussion which followed the reading of it, since we believe a more satisfactory idea relative to the general use of electricity as an illuminant may be gathered from this than from any other source with which we are acquainted.

PROF. W. BOYD DAWKINS delivered on Tuesday last, at Owens College, Manchester, the first of a series of geographical lectures, in which he dealt with the beginning of Great Britain and its geological characteristics in its earliest period.

MESSES. THURNAM & SONS, of Carlisle, have in the press a work entitled 'The Birds of Cumberland Critically Studied, including Notes on the Birds of Westmorland,' by the Rev. H. A. Macpherson, M.A., and Mr. William Duckworth.

DR. FERRAN'S method of treating cholera patients has been reported on by a scientific committee appointed by the Spanish Government. They state that it is not demonstrated that inoculations secure immunity from cholera; neither is it possible to obtain conclusions from statistics relating to inoculations, because general laws cannot be deduced from isolated facts.

M. PASTEUR read before the Academy of Medicine, Paris, on October 27th, a paper, which was subsequently submitted to the Academy of Sciences, 'On the Discovery of a Cure for Hydrophobia' by inoculation. Dr. Vulpian corroborated from his own personal observations the success of M. Pasteur's experiments.

MR. THEODORE W. H. HUGHES, of the Geological Survey of India, publishes in the *Memoirs* a valuable paper on 'The Southern Coal-fields of the Rewah Gondwana Basin: Umaria, Kôrá, Jôhilla, Sohâgpur, Kúrâsia, Korâgarh, Jhilmil,' which is illustrated with maps and sections. Mr. F. R. Mallet, Deputy Superintendent of the Geological Survey of India, publishes also in the *Memoirs* a paper 'On the Geology of the Volcanoes of Barren Island and Narcondam in the Bay of Bengal,' the topography being by Capt. J. R. Horday, the Official Deputy Superintendent of the Survey of India. This is illustrated by drawings and sections.

THE *American Journal of the Medical Sciences* will, on and after January 1st, 1886, be published simultaneously in London and Philadelphia, under the title of the *International Journal of the Medical Sciences*.

THE *Monthly Record* of results of observations in meteorology, terrestrial magnetism, &c., taken at Melbourne Observatory during April, 1885, has been sent to us by the Government Astronomer.

MR. CLEMENT L. WRAGGE, late of Ben Nevis Observatory, has been authorized by the Queensland Government to report "as to the best means of establishing meteorological stations in Queensland, including Cape York Peninsula and Torres Straits." Mr. Wragge commenced this important work early in September.

PROF. DU BOIS REYMOND, of Berlin, will shortly publish an extensive work on the history of physiological researches during the present century.

It has been resolved by the principal geographical societies of Germany to erect a conspicuous monument to the late Dr. Nachtigal on Cape Palmas.

FINE ARTS

'THE VALE OF TEARS.'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 18, New Bond Street, with 'Christ leaving the Eretorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Flute's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Raphael: his Life and Works. By J. A. Crowe and G. B. Cavalcaselle. Vol. II. (Murray.)

(First Notice.)

Two years ago (*Athenæum*, Nos. 2921 and 2923) we reviewed at some length the first volume of this important work. In the time that has since elapsed our opinion of the value of the book at large has risen, till we are satisfied its chief conclusions will remain

secure of acceptance, although, as intimated in the previous notices, we are by no means at one with the authors in regard to the value of the so-called Venice Sketch-Book. Apart from this, we have no doubt that in these two volumes is a great—we were going to write an unparalleled—record of the life and doings of the painter, well qualified to stand as a text-book and an honourable monument of the acumen, taste, and research of the authors. With regard to Raphael's meaning in designing his works of all kinds and the motives of his pictures—two matters of incomparable importance in this biography—Messrs. Crowe and Cavalcaselle have the advantage of being able to consult, accepting or confuting any point as the case may be, a very large body of criticisms in most of the languages of Europe. The lives of Raphael and essays on his works are countless, and the subject has exercised some of the keenest wits and most patient tempers of the critical world.

In our former notice (*Athen.* No. 2923, p. 573) we briefly called attention to the astute and subtle analyses furnished by the authors of the differences between the two Madonnas at Panshanger, as illustrating the development in the style and insight of the painter which occurred in the period that elapsed between the production of those highly important examples. Here is a good specimen of the manner in which the critical faculty of the writers has been employed in confirming already obtained biographical data by means of the internal evidence of Raphael's pictures:—

"If it was not otherwise known that Raphael transferred his residence directly from Florence to Rome [in 1509: there are some careful remarks on this date in chap. i. before us], the 'Madonna Alba' [now at St. Petersburg] would prove it. This circular picture represents the Virgin resting in a meadow decked with violets, ranunculuses, and other wild flowers. She sits on the ground against the fallen trunk of an oak tree. A variegated cloth which shelters the back of her head joins the blue mantle on her shoulders, and winds round her waist, leaving its superfluous folds on the grass.....The Virgin turns her face and bends her form to the left, the right hand holding the book half closed over the fingers. Her left is extended so as to lie on the shoulders of John.....The boy Redeemer half climbs, half glides on her lap, clinging to her, whilst he turns to grasp at the stem of the cross.....All this in a beautiful landscape that takes us to the banks of the Tiber, the stream which appears in the low ground, whilst the point of a reach on the left, and the height of a hill on the right, are clustered with farms under a sky hazy with clouds. Memory takes us to Florence, when we see Raphael producing a round so like that of Michael Angelo, or creating faces so clearly impressed with the grace and softness of Leonardo. With equal vividness we remember faces similar in mould and elevation of expression in the 'Entombment' of Atalanta Baglioni. The boy Baptist recalls the lovely St. John in the 'Madonna in Green' at Vienna. And then we wander back to Rome again, because it is there only that Raphael modelled form so bold in action, so ripe in contour, or so deep in feeling. At Rome, too, he adopted the statuesque drapery, the rich dress, and artful turn of antique costume which are so conspicuous here. The pose and air of the Virgin, the sandals on her feet, all point to the period of the 'Parnassus,' and we recognize in her figure some of the pagan loveliness of Sappho."

The picture is well known by one of the finest line engravings in the world. It bears

out the remarks in the quotation on the progress of the influence of Roman types in art, as interpreted by Michael Angelo, on Raphael at this particular stage of his career and studies. The face of the Virgin is more Roman than Florentine, but the colour, to which our authors do not refer, is distinctly reminiscent of Florence, still touched by the taste of Perugino, and quite different in the intensity of its local tints and their comparative isolation—which again reminds us of Florence—from the relatively low-toned tertiaries of the Garvagh 'Madonna,' now in the National Gallery, where a greyish and silvery luminosity is diffused over the coloration. The change suggests the artist's growing familiarity with the peculiarities of Roman fresco paint, and his somewhat adust and ruddy carnations of the more advanced work. They are quite different from the Perugin-esque flesh tints of Raphael's earlier period in the Ansdei 'Madonna,' now in Trafalgar Square. Like many of Raphael's panel pictures, the 'Madonna di Casa d'Alba' has been transferred from panel to canvas: a fate we have already anticipated—long may it be delayed!—for the Ansdei picture.

A capital illustration of our authors' insight while making history available in reference to Raphael's art, his motives, and the personality of one of his most renowned sitters, appears in the next example we quote. The studious vitalizing faculty displayed in the following passage is characteristic of the later writings of Messrs. Crowe and Cavalcaselle. It is an ample compensation for the somewhat exaggerated style and sentimental character of many parts of this biography, faults more obvious in the first than in the second volume:—

"Julius II. has been represented as a model of Italian heroism, a type of plastic and monumental individuality, and a very incarnation of strength and energy in an age which had already produced Alexander VI. and Caesar Borgia. It is in a halo of this kind, we are told, that he appeared to Raphael and was depicted by him in a celebrated portrait. The truth is that the fiery Pope who bearded France and Spain, and dreamt the subjugation of Italy, was not the person whom Raphael represented, unless we admit that the true portrait which perished in the course of ages differed from the many copies which escaped the vicissitudes of centuries. Julius sat to Raphael not as a chief elated with victory, but as one humbled by reverses. No token of insatiable ambition is apparent in the likeness. In every extant example, Julius sits quiescent in the Papal chair, his figure seen to the knees at three quarters to the right. Buried in thought, he seems to brood over the memorable sentences which he spoke on his deathbed, a confession of deadly sins, and an assurance that he knew he had ruled the Church as it ought not to have been ruled. His very attitude is that of a man bending under cares. The beard which he grew as a symbol of defiance, the head thrust deeply into the purple skull cap, the arches of the forehead copiously furnished with bristling hair, the wrinkles above the eyelids, and the eyes themselves under a veil of pensiveness, all indicate moodiness and age. The handkerchief in the right hand, the left hand on the arm of the chair, are not suggestive of the martial spirit which must occasionally have galvanized into action the frame of Julius."

We look in vain into the 'Early Flemish Painters' and the authors' larger books on Italian art for passages so full of life and vivid in colour as this one. It is obvious

that their exuberant style has been toned down without losing force or character. Raphael's Julius is indeed different from the man whose tomb occupied the best hours of Michael Angelo, and who, as Condivi said, struck the sculptor with his staff. The history of the original portrait of this Pope—a likeness which almost made Vasari "tremble"—is given, and an account is supplied of the numerous copies. According to the authors, who differ from many others in this point, the best is in the Uffizi. There is a very good one in the National Gallery. Of the latter it is safe to say that not a touch is Raphael's. The cartoon, studded with the pin-holes of transcribers, thus proving how often it was used, is in the Corsini Palace at Florence. The non-appearance of an original picture lends strength to the suggestion of Messrs. Crowe and Cavalcaselle, that Julius sat to Raphael for the cartoon only, from which the numerous copies in oil were made.

Having disposed of some of the beautiful early Madonnas, given good accounts of the Panshanger Madonnas and the 'Bella Giardiniera,' and carefully discriminated the latter from the curiously different, and, to our thinking, much inferior 'Madonna Esterhazy,' the chief ornament of the gallery at Pesth—the composition of which Messrs. Crowe and Cavalcaselle are right in admiring warmly—the authors proceed to criticize the 'Madonna del Baldacchino,' now in the Pitti, and sadly damaged by restorations. They recognize in it much that recalls to mind the monumental manner—one might almost say mannerisms—of Fra Bartolommeo. This picture, which Vasari says was left unfinished at Florence when Raphael was called to Rome, has peculiar interest in marking sharply—so far as we can recognize Raphael's share in it—the dividing line between the Florentine and the Roman methods and motives of the painter. Before that period his work shows no sign of the severe feeling and majestic grandeur of style which are apparent, in an advanced stage, it is true, in the 'Madonna di Casa d'Alba.' After that stage had been passed there are many Florentine reminiscences, but never without touches of the grander style. Too much of this result has been, as we think, ascribed to the influence of Michael Angelo. Raphael and he came together in the Eternal City at this date, but we must take into account the fact that Raphael attained a critical age at this very time, so that his mind was matured when he had occasion to undertake commissions on a larger scale, demanding a corresponding development of style. It is almost enough to say that immediately on his arrival he began to make designs for the Camera della Segnatura, with its stupendous allegorical and dramatic subjects.

At Rome Raphael could study the antique to much better advantage than before, and its influence on his work cannot be over-rated. Indeed, it has hardly yet been adequately recognized, although it should be said that Messrs. Crowe and Cavalcaselle deal discriminatingly with this matter, and early in the second volume of their book point out with much acumen certain parts of the frescoes of the ceiling of the Camera which combine the qualities of more than one of the stages of his art:—

"To one who has seen the 'Sages' and 'Soldiers' in the palaces of Urbino and Perugia, and the 'Planets' and 'Sibyls' in the Hall of the Cambio, it might seem an easy task to give shape to the ideas of Julius II., and the master who knew Taddeo Taddei at Florence would naturally learn to consult the humanists at the Vatican. We may dismiss the thought that he was himself a student of books. All the more would he find attraction in the sculpture of the Greeks of which so many splendid examples were exhibited at his door. Nothing seems more evident than that ancient carvings now attracted his special attention. The necessity for study in that direction was imposed upon him by the very form of the designs which he had to realize in the ceiling of the Camera della Segnatura. However familiar he might be to the allegories of Giotto at Assisi, and Lorenzetti at Siena, he must still have felt the value of an appeal to the antique in the creation of such ideal figures as those of poetry and philosophy. But when he came to take illustrations directly from classic fables, the sculpture of the Greeks would force itself upon him inevitably. He plunged into this study with an energy which comes to us amply reflected in his works, and such was the pliancy of his organization that, combined with that of nature and the Florentines, it immediately gave rise to the development of new shapes which commingled with, and to some extent superseded, those which had previously sprung from a more limited field of experience.In the allegories [in the Segnatura] we meet with reminiscences of various periods. Theology recalls the Perugian and Florentine. Poetry, Michael Angelo, Perugia, and the antique. Justice is Umbrian; Philosophy classic."

This idea is illustrated further on in the book, the authors making more than one allusion to studies in the Venice Sketch-Book, although their arguments and illustrations are quite able to stand on their own basis without that, as we hold, more than questionable evidence. As to the specimens of Greek sculpture accessible to Raphael, we think the authors much over-estimate the number. The supply of gems was, no doubt, of considerable importance, and we know that Raphael borrowed an Apollo with a lyre for the 'School of Athens' from the Medicean gem. Enough, however, of statues proper were available, but the greater part of what Raphael saw were Roman copies, neo-Greek sculptures, or Roman carvings proper. What benefit he would have got from study of the Phidian marbles is not, as Sir Thomas Browne said, beyond conjecture. It would be difficult to form a just estimate of what Michael Angelo would have learnt from the Panathenæan frieze and the statues in the pediments of the Parthenon.

A large section of this volume is devoted to the Vatican frescoes. The most valuable part is that concerning the Camera della Segnatura, a quotation from which we have just given. An interesting section is devoted to the question whether or not Michael Angelo's frescoes in the Sixtine Chapel were exhibited in 1509—an incident in more than one respect of extreme importance with regard to the strained relations between the two great masters, and the influence of the elder on the younger. The evidence is entirely negative, and the newest as well as the most valuable suggestion on the subject is that made on p. 58 of this volume: "There is certainly no trace, in his [Raphael's] labours at the Camera della Segnatura, of any such alterations as might

be expected from a sudden reaction produced by very potent causes." This is, of course, apart from the effect of studies of the antique, to which we have referred above. The influence of the antique had already made itself evident, and, however powerful, could not be called sudden.

From the history of the decorations of the Segnatura, Messrs. Crowe and Cavalcaselle proceed to discuss the execution and characteristic qualities of the later group of Madonnas—'Del Popolo,' 'D'Alba,' 'Della Sedia,' 'Diadem,' 'Aldobrandini' (or 'Garvagh'), 'Dell' Impannata,' 'Del Pesce,' 'De' Candelabri,' 'Di San Sisto'—and other works of greater importance, for only a few of the Madonnas are masterpieces of the first rank. We shall say more on this subject on another occasion.

Meanwhile, let us turn to the 'Galatea,' a crowning instance of the influence of Raphael's studies of the antique. There is truth and justice in these remarks:—

"The 'Galatea,' though full of excellence, was not executed with the nicety of style and treatment which would necessarily come of uninterrupted application. Its various parts recall the master's early Florentine bias, his subsequent study from the antique, and the final employment of Giulio Romano."

Of the three circumstances the third is, in our opinion, the most strongly marked, and its force accounts for the discrepancies of style and inequalities of taste and care to which our authors refer. A very powerful factor was the overwork to which the master had long been subject. It is not surprising to find among the incidents of Raphael's decadence the astonishing intrigue in which Leo X. and Agostino Chigi were concerned when they caused the painter's mistress to be carried off, and only returned to him on his promise not merely to devote himself more assiduously to the completion of the Stanza of Heliodorus, but to undertake with new energy the decorations of Agostino's palace of the Farnesina, and especially to devote himself to the 'Galatea.' We owe this edifying story to Fabio Chigi, who became himself, in 1655, Alexander VII. Apart from its own merits and peculiar value as illustrating the powers of Raphael as they existed soon after Midsummer, 1514, this chapter in the artist's life is attractive on account of the existence of two letters written by him, the one to Ciarla, the other to B. Castiglione, the Urbino Envoy to the Vatican, whose portrait, now in the Louvre, has been hardly touched by any impious hand, and is one of the best, if not the best, of Raphael's portraits. Rubens and Rembrandt copied it. Could picture have a greater glory? The letters are reproduced here for the first time in juxtaposition with a connected narrative of all the curious circumstances connected with them. Of the criticisms which abound in the book we shall write again. At present we are compelled to lament the absence of outline engravings or illustrations of any kind.

MINOR EXHIBITIONS.

At Messrs. Hogarth & Son's, Mount Street, Grosvenor Square, may be seen a very interesting collection of water-colour drawings, including the following better than ordinary examples. De Wint's 'Carisbrook Castle,' a very rich, broad, and soberly-toned study of the gateway

towers; Cotman's 'Hampstead Heath,' which is marked by his massive simplicity of composition of the light and shade as well as of the forms; W. Hunt's 'Belfry Interior,' the base of the tower of Aldenham (?) Church, an early and fine study of light and shade, with exceptional firmness of touch, clearness, and simplicity; Girtin's 'Heath Scene,' a very fine and sombre sketch made just before sunset, and, although wealthy in olive and grey, so broad as to be almost monochromatic; T. O. Finch's 'Towards the Sea,' a quasi-classic instance of his best type, very delicate and pretty. Bonington's 'Heath Scene after Rain,' a flat expanse with a road, gives April weather with all his brilliancy of tone and crisp touching; Crome's 'Scene in Wales' demands admiration; Girtin's 'Bridge and Shipping,' a stone bridge of one arch over a river and near a stone house, may have charmed Turner himself, it is so clear, solid, and simple; G. Barret's 'Classic Landscape' illustrates finely his Claude-like artifice and serene conventionalities; Edridge's 'Old Cottages, Woman at the Well,' proves how accomplished this draughtsman was, and attests his Mulready-like handling and his delightful feeling—approaching that of William Hunt's early days for high-pitched, orange-purple roofs and half-timbered, weather-beaten Hertfordshire cottages set in their rough gardens. The breadth and richness of the picture could hardly be improved. We commend Cotman's noble and solemn 'Barmouth Sands,' with its manifold hills, clear water, warm deep azure summer sky, and glowing sandy foreground. We admire Prout's 'Hadleigh Castle'; Girtin's noble and monumental 'Bamborough Castle,' which has been inadequately, but cleverly engraved; Constable's 'Near Lowestoft'; and Turner's 'Bridge at Llandaff,' which curiously approximates a Girtin, yet is more powerful, richer, and clearer in its tones and tints than "poor Tom" usually made his pictures. Messrs. Hogarth exhibit, besides the above, a very interesting series of dashing but learned and powerful studies from nature by Turner, representing skies and light and shade effects on landscapes.

We select from a collection of drawings exhibited by Messrs. Dowdeswell the following: Mr. S. G. W. Roscoe's 'Countess Weir Bridge,' 'At Topsham,' and 'Iping Bridge'; Mr. J. Knight's 'Landscape'; Mr. A. W. Hunt's 'Scene in Yorkshire,' with rocks in moonlight, and 'Moel Siabod,' with charming harmonies of blue; Mr. G. Fripp's 'Ulleswater,' a plain before the entrance of a pass; Mr. J. J. Curnock's 'In Stoney Places,' with admirable draughtsmanship of great rocky fragments tumbled together; and Mr. D. Law's 'Rye,' which we think we have seen before.

At the Fine-Art Society's rooms are a number of sketches made by Mr. Olivier in India and Cashmere, which are effective, although rather hard, and coarse in colour. Their best quality is bright and telling rendering of sunlight and its appropriate shadows, with considerable dash but not much refinement. The subjects add to their interest. The best seem to us 'Courtyard in a Brahman's House' (No. 5), 'An Indian Tank' (7), 'Jumnutri and Gungutri' (31), 'Looking towards the Plains' (36), and 'An Indian School' (54).

NEW PRINTS.

The Autotype Company has sent us copies in two sizes of permanent photography from a large monochrome drawing, made for the purpose, by Mr. F. J. Shields, and entitled 'The Good Shepherd.' It represents in a fine style Christ in His symbolical character, as a stately, tall, and handsome man in the prime of young life standing in a meadow under a fig tree, the fruit of which is ripening, and near a group of oaks. Dawn grows in brightness in the distant horizon, revealing the figure and its attendant flock of sheep, who gather near Him and drink from a copious stream which flows and sparkles

in the new light at His feet. He holds a lamb in each arm; one of the creatures, who seems to have been wounded, turns its head to look into the face of Christ, and presses close to His bosom. The other lamb rests on the arm of its bearer and is content. The head of Christ, enclosed by a threefold nimbus, is of a beautiful and manly type, and, without austerity in its expression, fine, gentle, and dignified. The costume, of ample classic drapery, includes a tunic and large mantle, which, as drapery, has been treated in an admirable manner. The design, size, and technique—although the last is not so searching as Mr. Holman Hunt employed for the 'Light of the World'—fit this capital example to serve as a pendant to that extremely popular work.

From Mr. Lefèvre we have an artist's proof of a plate engraved by Mr. A. Turrell in mezzotint from Mr. J. R. Reid's landscape with figures at the Academy in 1883, called 'A Spill—not much Harm Done.' It depicts a turnip field where an old huntsman, who has been thrown from his horse, has approached a woman and her children working there. The woman carefully folds a handkerchief in order to bind up the injured wrist of the sufferer. The reproduction of the picture is extremely vivid and fortunate, suffering, however, from the spottiness of the foreground of turnips. The landscape and the expressions and attitudes of the figures could hardly be better.

Fine-Art Gossip.

THE private views of the Winter Exhibition of Pictures by British and Foreign Artists, at the French Gallery, Pall Mall, of the exhibition of the 19th Century Art Society, Conduit Street, and of Messrs. Tooth & Sons' gallery, 5, Haymarket, are appointed for to-day (Saturday). The galleries will be opened to the public on Monday next.

MR. F. MADOX BROWN's picture of Wycliff with John of Gaunt before the prelates in St. Paul's, which we have already described from a version of the same design in oil, has been begun in fresco as one of the series of decorations in the panels of the large hall in the Town Hall at Manchester, and will be finished concurrently with 'Chetham's Dream,' which we mentioned a few weeks ago. The oil version of 'Wycliff' is in the Liverpool Exhibition.

MR. R. W. MACBETH has just finished for Messrs. Colnaghi & Co. an etching from George Mason's small picture called 'The End of the Day,' the property of the Queen.

MR. W. B. RICHMOND's picture of 'An Athenian Audience' has been purchased by the trustees of the Birmingham Public Picture Gallery Fund for presentation to the Corporation Art Gallery.

MR. WALTER C. HORSLEY leaves London this week for Cairo, where he intends to paint, for exhibition at the next Academy, another of those Oriental pictures on a large scale to which he has devoted himself of late.

WITH regard to what has been done to the once noble and genuine abbey church of St. Albans we cannot do better than repeat and endorse the comments of the *Builder* of last week, made after reference to the share of Sir Edmund Beckett in the unhappy "restoration." "The fact is that if the 'eminent lawyer and ecclesiastical judge' had confined himself to giving the cheques (and, perhaps, aiding by his advice in the practical portion of the work) he would have deserved far more gratitude than he does. The gentleman alluded to is a man of remarkable abilities, and he is really an authority on various matters, such as clocks and bells, out of his professional calling; but he is not an authority on art in any shape, and no society of persons educated in artistic matters would attach the slightest value to his opinion or taste on any matter of that kind. The assistant he

has chosen on the work was not, as stated in an evening paper, a former draughtsman of Sir Gilbert Scott's, but a clerk of the works under that architect, and a man of no artistic training at all. The responsible custodians of St. Albans Cathedral, therefore, handed over the task of adding to a great mediæval building—a task requiring above all others the most refined perception and training in regard to artistic style and detail—to a non-professional man who had notoriously no training or perception of that kind, assisted by an ex-clerk of the works who had picked up a smattering of Gothic—how much may be judged by the front, for which he presumably made the drawings. As we have said before, we doubt if there is any country but England in which a great historic building, a national property, would thus be handed over to a private person to do what he liked with, merely because he has offered to find the money on those conditions." We have many times expressed our astonishment and sorrow at every step which has been taken by the rash custodians and pseudo-architect who have between them converted the much injured and time-worn but unsophisticated abbey church into a false antique. Anything more miserable than the false front which has been constructed at St. Albans would be difficult to find.

MR. ROTHSCHILD, of Paris, announces a superb *édition de luxe* of a work by M. Charles Yriarte, on the sculpture of the fifteenth century, dealing especially with the works of Matteo Civitali, who was not mentioned by Vasari.

AMONG the sales reported by continental journals, one of the events of the season is the dispersion at Cologne by auction of the large and wealthy collection of armour and weapons formed at Dresden by M. F. R. Berthold. This gathering comprises a very considerable number of pieces of armour of various dates and styles, including incomparable examples of the Maximilian kind, which form, as one journal states, quite a little battalion of figures fully clad in steel and variously armed. The finer specimens comprise cuirasses, casques, salades, and arm coverings, richly fluted, moulded, inlaid, and engraved, with gauntlets enough to equip a regiment, besides halberds, lances, morning-stars, glaives, and spears out of number, coats of mail, poniards, cross-bows, pistols, carabines, dagues, arquebuses, and other firearms of various dates and designs. In the same collection is a considerable number of pieces of majolica, porcelain, enamel, and glass, and *ritrains*, bronzes, statuettes, flambeaux, jewellery, *bijouterie*, cups, hanaps, monstrances, chalices, clocks, and coffers.

ABOUT the end of the year a new hall, appropriated to the French School of Painting, will be opened in the Louvre.

WORKMEN are at present preparing the pedestal for the fine statue of Étienne Marcel, which is to be erected on the Quai de l'Hôtel de Ville, Paris.

M. HENRI GERVEY, a French painter of considerable powers, whose contributions to the Salons have been more than once noticed in these columns, fought a duel with swords the other day in the wood of Meudon. His adversary was M. le Comte d'Izarn de Freissinet. The seconds included M. Alfred Stevens. M. Gervex, having, in the fourth assault of the combat, wounded his adversary between the sixth and seventh ribs, was declared the victor.

A CORRESPONDENT at Rome writes:—

"The bronze statue which some weeks ago was found in the Tiber by some workmen engaged on the new bridge across the river is now identified as that of a youthful Bacchus, instead of a slave striking with a dagger, as originally described. The 'iniquity of oblivion' has dealt generously with this long buried treasure, for though pedestal and figure are detached, the right foot broken off a little above the ankle, and the thyrsus broken in two, all the missing parts have been found, and under the skilful hands of Signor Penelli will soon, it is hoped, be so restored as to render the lines of fracture almost in-

visible. Signor Penelli now declares that the eyes are not of either silver or enamel, as supposed, but of some other material which he does not recognize. Connoisseurs have not yet agreed as to whether this most beautiful bronze is Greek or Greco-Roman, though the weight of opinion is for a Greek origin."

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—The Richter Concerts. Mr. Walter Bache's Pianoforte Recital.

THE second of the present series of Crystal Palace Concerts, given last Saturday, was in general excellence by no means inferior to that of the preceding week. Again Mr. Manns's well-known zeal for English music asserted itself—this time by the production of a concert overture, entitled 'Prospero,' from the pen of Mr. F. Corder. In his earlier works Mr. Corder showed himself a thoroughgoing partisan of the "advanced school" of music; his work gave evidence of undoubted talent, but he appeared hardly to have his ideas under control. To this cause, and to the excessive difficulty of much that he wrote, is to be attributed the fact that his abilities have hitherto scarcely received the general recognition to which we think they are fairly entitled. It is, therefore, with the more pleasure that we notice in his new overture a distinct advance as regards clearness of form and idea. He appears to have passed through the process of fermentation, if the comparison may be allowed, and his style has gained in refinement without losing in vigour. The overture to 'Prospero,' though entitled in the programme a "concert overture," was originally written for a ballet on the subject of Shakspeare's 'Tempest.' It is, therefore, programme music, but, it must be added, of the legitimate kind, belonging to the same category as Mendelssohn's overtures to the 'Midsummer Night's Dream' and 'Melusina.' With the exception of a slight resemblance in the storm music to the overture of 'Der Fliegende Holländer'—hardly enough, be it said, to be called a reminiscence—the themes of the work are original; their treatment, which mostly follows classical lines, is excellent; and the orchestration admirable. The performance of the overture has certainly done something to increase its composer's fame, and his next work will be awaited with interest. Too much praise cannot be given to Mr. Manns for the superb rendering of the work under his *bâton*; the performance was alike a triumph for him and his orchestra. The same may be said of Berlioz's overture to 'Benvenuto Cellini,' which opened the concert. This difficult work has never been more finely given. Mr. Franz Rummel, always a welcome guest, played Liszt's First Concerto with his usual splendid technique, and with perfect taste and artistic appreciation of the music, which, except as a show-piece, is of small musical value; and the vocalists at the concert were Madame Hélène Crosmond and Mr. Ben Davies. Beethoven's Pastoral Symphony concluded the programme. This afternoon Dvorák's Second Symphony will be given for the first time at these concerts, and Signorina Gemma Luziani will make her first appearance at the Crystal Palace.

No one looks for important novelties in

the programmes of the autumn Richter Concerts. Experience shows that the public prefers the repetition of a few familiar pieces, and until symptoms of weariness become apparent there is no temptation for the Viennese conductor to travel beyond the accustomed lines. That time does not seem to be approaching, judging from the experience at last Saturday's concert. For example, Berlioz's overture 'Le Carnaval Romain,' which is not often played, was coldly received, while the introduction and close from 'Tristan und Isolde,' and Liszt's Rhapsody in F, which most of those present must know by heart, were both asked for a second time, though Herr Richter prudently declined to repeat either of them. The symphony was Schumann's in D minor, which received a careful, if not an ideally perfect rendering. The playing throughout the evening was scarcely up to the usual mark, an unpleasant coarseness being perceptible in the strings. The cause of this falling off is not far to seek. On comparing the list of the present orchestra with that of last season we find that out of sixty-six strings, fifteen, or nearly one-fourth, are new players. We have nothing to do with the business arrangements of the concerts, but such an important change of *personnel* is unfortunate, regarded from a purely artistic point of view. The new members of the orchestra may be as good executants as those they have replaced, but some time must necessarily elapse before they become thoroughly conversant with their conductor's method, and until then we may expect slight inequalities in matters of detail.

Mr. Walter Bache was well advised to offer a miscellaneous programme at his annual pianoforte recital, in place of one wholly composed of Liszt's music. An entire afternoon of one style of music can scarcely fail to prove monotonous, and in the case of a composer so mannered as Liszt a feeling of satiety must necessarily supervene more quickly than when the entertainment consists of works less impressed with their author's peculiarities. Liszt was duly represented in Mr. Bache's recital on Monday, and, curiously enough, his music was the least satisfactorily rendered of the whole programme. His "Études d'exécution transcendante" are dull and uninteresting as abstract music, and the pianist failed to invest the three he selected with any individual or distinctive charm. On the other hand, he gave an extremely thoughtful and artistic rendering of Beethoven's Variations and Fugue in E flat, Op. 35, and was also heard to the utmost advantage in a selection of ten of Chopin's Préludes, which constituted the most interesting feature of the recital, these characteristic little pieces being seldom heard in public. There was a large and appreciative, though discriminating audience, the applause being greatest after the Beethoven and Chopin excerpts. Mr. Bache will give an orchestral concert of Liszt's works during the visit of the venerable *virtuoso* and composer to London in the spring of next year.

Musical Gossip.

Mr. F. Cowen's 'Scandinavian' Symphony has just been given twice at Berlin, by the two principal musical societies there. No English orchestral work, so far as we know, has been so

successful as this symphony, of which more than fifty performances have already taken place.

A HIGHLY successful pianoforte and vocal recital was given by Fräulein Lilli Lehmann and Herr Franz Rummel at the Steinway Hall last Thursday week. The German *prima donna* has sung with acceptance on our Italian opera stage, and her assumption of the rôle of Isolde during the last German opera season will be remembered as a strikingly fine performance, vocally and dramatically. Operatic artists are not seldom unsuccessful in the concert-room, but this remark cannot apply to Fräulein Lehmann, as on the above occasion she sang Wagner's exquisite 'Träume' and 'Mignon's Lied' (Liszt's setting) with the purest taste and expression. Herr Rummel gave a powerful rendering of Bach's Chromatic Fantasia and Fugue as modernized by Hans von Bülow, but his reading of Beethoven's Sonata in F minor, Op. 57, could not be unreservedly commended. No additions to Beethoven's text are justifiable in any circumstances. With this exception, Herr Rummel's part of the programme was artistically successful. The pianist left this country on Monday, and was to appear at the Leipzig Gewandhaus concerts on Thursday. Fräulein Lehmann is engaged for the German opera in New York.

A CHAMBER concert by the students of the Royal Academy of Music was given at St. James's Hall yesterday (Friday) week. The new compositions introduced were a well-written Pianoforte Trio in D, by Mr. Ernest Fowler; a Caprice and Bolero for piano, by Miss Ethel Boyce; and a part-song for female voices, 'The Return of May,' by Miss Amy Horrocks.

It may be noted that the receipts of the last festival of the Three Choirs amounted to 3,018*l.*, which is 6*l.* above the average of the four previous meetings at Hereford. The sum available for the Clergy Widows and Orphans Fund is 990*l.*, and the stewards will have to meet a deficiency of 525*l.*, or slightly less than half the amount of their guarantee.

THE Bach Choir's rehearsals for the season of 1885-6 will commence on Tuesday next, November 3rd, under the *bâton* of the new conductor, Mr. O. Villiers Stanford. A programme of considerable interest has been selected for the first concert (with orchestra), on March 25th at St. James's Hall, comprising the third part of Schumann's music to Goethe's 'Faust'; Beethoven's 'Elegischer Gesang'; J. S. Bach's cantata 'Gott ist mein König'; and—a new feature in these concerts—Joachim's Hungarian Concerto for violin and orchestra, the solo part to be played by the composer.

The first of Herr Peninger's performances of violin and concerted string music at the Steinway Hall on Tuesday evening had an interesting programme. Among the principal items were a curious concerto for harpsichord and strings by William Corbett, an English violinist of the early eighteenth century; selections from the concertos of Corelli and Geminiani; a serenade for strings by Volkmann, Op. 69; and four movements from a Russian suite by Wuerst, Op. 81. Mr. Fuller-Maitland played the harpsichord part in some of the works, and Mrs. Dyke was the vocalist. Perhaps owing to some mischance, the audience was presented with a pianoforte maker's trade circular in place of a programme of the concert.

It is said to be now definitely fixed that performances are to be given next year at Bayreuth of 'Parsifal' and 'Tristan und Isolde.' These performances are to commence on July 22nd and to continue till the end of August, the two works being given alternately.

GOUNOD'S 'Mors et Vita' is to be given at Brussels, under the direction of the composer, by the Nouvelle Société de Musique.

Le Ménestrel states that the young violinist Teresina Tua has just signed an agreement with

the impresario Mr. Henry Klein for a grand tour in America in 1886-7, for which she is to receive the sum of 250,000 francs (10,000*l.*).

DRAMA

THE WEEK.

GAIETY.—Morning Performance by the Dramatic Students. Revival of 'The Housekeeper,' a Comedy in Two Acts. By Douglas Jerrold. 'Mr. H—,' a Farce. By Charles Lamb.

CRITERION.—'The Candidate,' a Farcical Comedy in Three Acts.

STRAND.—Revival of 'Our American Cousin.' By Tom Taylor.

ADELPHI.—Revival of 'The Colleen Bawn.' By Dion Boucicault.

ROYALTY.—'Fanny Lear,' Comédie en Cinq Actes. Par M. Lhac et Halévy.

VAUDEVILLE.—'Cupid's Messenger,' a Poetical Play in 'de Act. By A. C. Calmour.

MUCH interest has been inspired by the performances of the Dramatic Students, and their second representation was witnessed by an audience including a large number of literary notabilities. That it should have been altogether so successful as the first was scarcely to be expected. A second-rate production of a second-rate dramatist, such as 'The Housekeeper' of Douglas Jerrold, and a not very brilliant and altogether ill-starred farce of Charles Lamb offer no such opportunities as are furnished by 'The Two Gentlemen of Verona,' a piece which the young actors may be counselled to repeat. The performances were, however, creditable, had the old merit of *ensemble*, and had quite as much interest as the nature of the pieces allowed. Certain scenes of 'Mr. H—,' indeed, elicited loud laughter, and the pictures presented were delightful in all respects. By placing the action in the period of the play's production, 1806, opportunity for the introduction of very piquant and effective costume was afforded. The brilliant prologue was well spoken by Mr. R. de Cordova, as were by Mr. Bernard Gould the happy lines written by Mr. Clement Scott as a prologue to the entire representation. In the case of so friendly a competition there is little temptation to dwell upon individual performances. It is enough to say that the whole was eminently creditable and intelligent, though taken in too low a key. At one or two points the dialogue was scarcely audible. Much promise was shown by various actors, and the second experiment proves conclusively there is good material on which to work.

The Criterion reopened on Monday with 'The Candidate.' The representation of this clever and amusing piece was excellent, Mr. Wyndham in the principal character showing himself an admirable comedian. Mr. Giddens and Mr. Blakeley also acted well, and the whole went with unsurpassable mirthfulness. A strengthening of the female portion of the cast, so far as regards one or two exponents at least, would be a decided advantage to the play.

The revival at the Strand of 'Our American Cousin' shows Mr. Lytton Sothorn in the character in which his father's reputation was made. So close is the imitation, it is possible at times to believe that the original Lord Dundreary has reappeared upon the stage. That some of the flavour of the original should be lost was inevitable. The imitation is none the less clever, and the laughter provoked is scarcely less loud than that elicited a quarter of a century ago at the Haymarket. That nothing in modern life

corresponds sufficiently to Lord Dundreary to lift the performance from farce into caricature is the fault neither of dramatist nor actor. By taking the part of Asa Trenchard Mr. John S. Clarke assigns the character an importance it has not recently possessed. Mr. Clarke's acting has the drollery of which he is master, but is not specially American.

The revival at the Adelphi of 'The Colleen Bawn' is not too successful. Without claiming to rank with 'Arrah na Pogue,' this adaptation of Gerald Griffin's novel 'The Collegians' is in its way an excellent piece. Its opening scenes, with the suggestion of Keats's vision,—

A bright torch, and a casement ope at night
To let the warm Love in,—

are romantic and tender, and the rescue of the heroine, "sensational" though it is, is effective. We have, however, lost apparently the secret of acting pieces of this class, and the opening scenes in representation were without grace and the following scenes without passion. Miss Mary Rorke was a pleasing Eily O'Connor, and one or two other characters were fairly sustained. As a whole, however, the performance was disappointing.

'Fanny Lear' has been produced for the first time in England by the French comedians at the Royalty. The non-success of this piece upon its first performance, August 13th, 1868, at the Gymnase, is not difficult to understand. Seeking to turn to account the interest created by the scandalous lawsuit of the Marquis de Maubreuil, MM. Meilhac and Halévy, the liveliest painters of all that is most acceptable in Parisian frivolity, went out of their depth. Not all the wit with which they sprinkled the dialogue could reconcile the public to scenes of which the basis was rather physical suffering than any form of mental emotion, nor to characters of whom, except a colourless *ingénue*, all were more or less distasteful. In spite, accordingly, of a fine performance by Madame Pasca of the heroine—an adventuress of the lowest type, who has been at one time an actress in Drury Lane Theatre—and a brilliantly comic representation by Madame Chaumont of a waiting-maid seeking to be launched on the sea of Parisian life, the play was ill received. When, seven years later, it was revived at the Vaudeville, with Madame Pasca in her original rôle, Mdlle. Réjane in that formerly assigned Madame Chaumont, and MM. Parade and Dieudonné in two comic characters, the former senile and idiotic, the second idiotic and young, it secured a more favourable verdict. Such success as attended it in London was chiefly attributable to the performance by Madame Eugénie Legrand of the adventuress, and the amusement caused by the English accent she employed and the English words with which occasionally she interlarded her speech. The general performance was creditable, but failed to render the play attractive.

A *lever de rideau* has been provided at the Vaudeville in 'Cupid's Messenger,' a one-act comédietta of Mr. Calmou, dealing with an imaginary episode in the life of Sir Philip Sidney. In this Mary Herbert, the sister of Sir Philip, like a second Rosalind, dresses herself in manly gear, and assumes, for the purpose of tricking her brother into happiness, "a swashing and a martial outside." Quite

delightful was the representation by Miss Kate Rorke of this self-assertive young page, who is charged with an imaginary love missive. The play is neatly written, and forms an agreeable addition to the bill at the Vaudeville.

We have received Parts I. and II. of *Pseudo-Shakespearian Plays* (Halle, Niemeyer), edited by Dr. Karl Wernke and Dr. Ludwig Proscholdt. The first is 'Fair Em,' and the second 'The Merry Devil of Edmonton.' Of all extant old plays, 'Fair Em' is, we are inclined to think, the most insipid. There is not a spark of wit in the whole play, and we had hoped never to see or hear of it again; but the editors were bound, doubtless against their own inclination, to include it in the present collection. A very different play is 'The Merry Devil of Edmonton.' The "sweet pageant of the kindly fiend" can never lose its charm. "It seems written," in Lamb's words, "to make the reader happy"; and we are grateful to the editors for their scholarly and well-printed edition. The text of the *editio princeps* (1608) has been carefully reproduced, and the readings of subsequent editions are given in the foot-notes; but the editors have sensibly refused to adopt the ridiculous practice of recording mere orthographical changes. We wish the editors all success in their undertaking.

Dramatic Gossip.

THE St. James's Theatre will reopen this evening with 'Mayfair,' Mr. Pinero's version of 'Maison Neuve,' by M. Sardou. The theatrical season is thus in full swing, the fact that one or two theatres are still closed being ascribable to their being unlet rather than to influences of the season.

MISS FARREN will reappear at the Gaiety Theatre at Christmas, when the company will be further strengthened by the engagement of Mr. David James. Before this period a Parsée company is to give in Hindustani selections from Indian and English plays, accompanied by juggling, nautch dances, &c.

ON Saturday next 'Court Favour' will be substituted for 'Naval Engagements' as the opening piece at the Criterion.

'LES VIEUX GARÇONS' will be the next novelty at the Royalty, and will in turn be succeeded by 'Le Monde où l'on s'Ennuie.'

MISS MARY ANDERSON'S appearance at the Star Theatre, New York, has been a great success. The *Tribune* devotes a couple of columns to an analysis, wholly favourable, of her Rosalind.

MISCELLANEA

Derivation of Lothbury.—Since the publication of Mr. Maxwell Lyte's calendar of the MSS. at St. Paul's, which may be found in the Ninth Report of the Historical MSS. Commission, there has been no doubt as to the meaning of "Lothbury." I think I have stated the fact before. "Albert Lotering" was tenant of the Dean and Chapter, and had a holding near St. Margaret's Church before 1115. I observe that in London the word "bury" almost always denotes something like a family mansion. So Barnsbury is the mansion of the Berners family; Bucklersbury of the Bokerels; Canonbury of the Canons of St. Bartholomew; and Aldermanbury the site of the Guildhall before 1294. W. L.

TO CORRESPONDENTS.—E. P.—A. A.—F. G.—H. S.—R. N.—G. F. J.—J. W. O.—W. J. F.—received.
No notice can be taken of anonymous communications.

Erratum.—P. 541, col. 1, l. 12 of "Geographical Notes," read *scale about seven inches to the degree*.

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